

LITURGICAL ARTS

PUBLISHED QUARTERLY BY THE LITURGICAL ARTS SOCIETY

VOLUME TWENTY-SEVEN

MAY, 1959

NUMBER THREE

Editorial

"You are no longer a child you are already dead." This maxim, a favorite of the late Constantin Brancusi, speaks particularly well to those of us who are immersed in the creating — the making — of works of art for the Church. One besetting sin, in this respect, is a lack of humor, a seriousness and entirely too much of a masquerades as prudence but which really is a vapid timidity. It is to paraphrase the immortal Mr. Y and say that we are burdened with the knowledge of much of what

the spirit of fun, of curiosity and sympathy for life — the life we lead today — is necessary and healthy. If we are to have a child's insatiable outlook on life we can emulate his clear and unhesitant acceptance of the play and joy in the events of his daily existence. The normal child does not try to be familiar with everything he encounters and so preserves a precious open frame of mind in the evolution of his problems.

This approach to art is well explained by James Johnson Sweeney, the director of the Guggenheim Museum, in his article "Contemporary Art: The Generative of Play," in the April, 1959, issue of the Review of Politics. In commenting on the work of Marc Chagall and Joan Miró Sweeney remarks: "The work of these artists has provided evident examples of the creative value of play in painting. These are artists whose genius lies very much in their ability to play in the medium in which they have chosen to express themselves, as freely as any child, yet with a maturity of conception

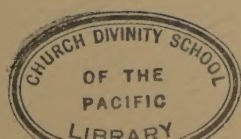
unmatched by any but the greatest of their contemporary fellow artists. At the same time they are both artists whose work, if it is to be fully appreciated, must be approached with that sympathy on the part of the observer which is the essence of play. *Still this sympathy must be exercised, not on an infantile or puerile level, but on serious mature ground.*" (Italics ours)

Mediaeval art was full of play, and some of it of a rather robust nature. Is there any reason why we should be denied that freedom which made artists of the distant past play the full gamut of their talent? Whether we can stand the robustness of some of the mediaeval carvings to be found in many of the great European cathedrals, so often admired and so often misunderstood, is another matter. We have been conditioned to view life, insofar as religious art is concerned, with a jaundiced eye and puritanical seriousness which tends to reduce all laughter to a hollow chuckle. Can we imagine the uproar that would greet a proposal to have, for example, an Alexander Calder mobile in a church? And yet it is really a matter of proportion and fitness. Can it be denied that a well-designed mobile by Calder might well find a place in a baptistry? A dove, with small angelic heads and wings at the end of a wire design, the whole undulating slowly above the head of the infant being brought into the Church Militant, could ease any tension and bring to the ceremony that joy which we all experience at such time: "GO IN PEACE . . . AND MAY THE LORD BE WITH YOU."

THE PROBLEM of satisfactory acoustics in churches is well discussed in this issue, and the illustrations should help to appreciate the author's recommendations. The two reports — from Japan and Mexico — will be followed by others so that we can all be on the beam of the Universal Church.

One department has lagged behind all others — correspondence. On occasion we have been asked to publish letters to the editor but the trouble really is that the editor seldom receives such expressions of opinion — at least, in writing. We have received a few letters, in the past months, which could lead to healthy controversy but the writers declined to play the game and allow us to send a copy to those involved so that an explanation might appear in the same issue. A quarterly has disadvantages in timing and a reply, published three or four months after the initial blast, seldom catches up. Constructive criticism is always welcome but all sides of the question must be presented at the same time and place if we are to preserve balance and equanimity.

One major difficulty is to keep the question on an even keel and within bounds. Enthusiasm, coupled with prejudice, can do violence to logic. However, since we wish to avoid that timidity which masquerades as prudence, we are ready for epistolary embellishments provided all will play the game. Even in a magazine devoted to a dignified presentation of "modern" art and architecture, the occasional outpourings of an outraged soul should be given a friendly hearing.



REPORT FROM JAPAN

Is Adaption of Church Architecture a Misunderstood Ideal?

Reflections of a Priest-architect

THE REVEREND CHARLES FREULER, S.M.B

THE MANNER in which the Church carries out the missionary command of Christ to non-Christian peoples is a real factor in the acceptance or rejection of the gospel. In His plan of redemption God wills the cooperation of the Christian world in the realization of His kingdom upon earth. The messenger of the faith, whether he be layman or priest, blessed with apostolic zeal and prepared by knowledge of several areas of learning, comes with his announcement of the gospel upon people in the Orient who are already in possession of a rich cultural heritage. This affords great advantages, provided the missionary recognizes the value of a heathen culture and uses it as a starting point in his presentation. Otherwise, if he is unconcerned about these cultural factors or holds them in contempt, he will be faced with perceptible disadvantages.

As the Western powers, the former Christian West, slowly began — about thirty years ago — to release their colonies from control and allow them to develop toward independence, serious new problems for the Catholic missions arose. The question of accommodation, adaptation, and assimilation of the Christian message with the pre-Christian heritage of a people was discussed in missionary circles with scientific punctilio. Ingenious definitions and dissertations of both a theoretical and a practical nature were published. One of the most valuable studies was that of the late Cardinal Constantini concerning the adaptation of Christian art to the artistic heritage of a land and a people. I should like to note expressly that his theoretical explanations are recognized everywhere today, and retain their universal validity. That they should in practice be falsely interpreted in the Orient, and that they not only

failed to develop Christian art but actually restrained it (as for example, Chinese priests today candidly admit), I should explain in the following way. Art is a living thing, which becomes crystallized by virtue of the interpretation which a people give to life here and now. As life unfolds, the living art of today is anchored in tradition. Its roots go back thousands of years. It would be an error to reject the sound development of tradition, and it would be an even greater error to cut out some phase of development from tradition and make it an absolute, i.e., to consider it as eternally viable and as classical form. This error has crept into the Orient. Seminaries and universities in China were constructed in imitation of palaces of former times; chapels and churches were made similar to heathen temples owing to fallacious respect for a once living, but now dead, language of forms. That which is dead no longer comes to life, and so after a brief flickering this phase of architecture belongs to the sphere of history. These buildings now appear to be the works of a romantic dreamer.

Accommodation in architecture is not to be regarded as the first assimilation to be made with the given architectural concepts of a people, but is rather the final, most subtle, most artistic and spiritual element with which a conscientious architect must be concerned. For the past ten years I have worked professionally as a practicing architect exclusively in Taiwan, Korea, and Japan, and for this reason I have had to solve from my own experience problems of accommodation in artistic matters in areas which were ordinarily not treated in scientific journals. These problems are those of adaptation according to material, ideational, and pastoral presuppositions.

A. MATERIAL PRESUPPOSITIONS.

1. *Adaptation to the climate of the country:* heat and cold, humidity, earthquakes, typhoons, and calms.

These adaptations seem to me to be of primordial importance, since the quality and usefulness of a building stand or fall because of them. The experience of many years and continued living during all seasons of the year are necessary in order to discover in some measure a suitable solution. Very frequently it becomes the life work of a responsible architect who is not satisfied with his work. Japanese housing is of little service, since it is a style derived from the warm southern regions and in the course of time has been altered only in unessential respects. However artistically valuable classical edifices such as the Katsura Palace and the Teahouse may be, and however much they exert an irresistible impression upon the foreigner, if one had to live in them today they would be found to be useless, since climatically they are not possible to live in.

2. *Adaptation to the landscape.* Construction in remote regions or in pastoral landscapes is basically different from that in villages, towns, and cities, where city planning places restrictions upon the architect and also offers excellent possibilities for artistic formulation. The Oriental man bestows great respect upon nature and her changes, and feels that he is part of that nature in which he lives. Each building must improve, beautify, and enrich the landscape. A sacred edifice must naturally dominate, envelop, and round off the neighborhood.

3. *Adaptation to labor conditions.* One may scarcely expect the same quality of work from an uneducated worker as he may presuppose of an educated

specialist. In this respect architectural plans are limited by country and people. Of what value are the best and most refined considerations if they cannot be carried out, or not carried out as they could be?

4. *Adaptation to available materials.* Careful choice and use of materials depend essentially upon climate. There may be no brick buildings in earthquake areas, no concrete houses in humid areas (unless with expensive insulation), no steel constructions which require prohibitive transport costs, and no wooden constructions in areas affected by termites. These are the reasons why many good architectural plans, generously made at home for the missions, must be entirely rejected.

3. IDEATIONAL PRESUPPOSITIONS.

By these I understand adaptation to the esthetic emotions and experiences of people, to their artistic genius. In Japan this would require a crystallization of the principles of Japanese architecture, i.e., consultation of history in an effort to discover which specific elements are always found in secular and sacred architectural tradition. Three principles are especially important:

1. *Respect for the characteristic structure of building material.* Wood, stone, and bamboo should be employed according to the laws which govern their inner structure, without forcing or concealing their own intrinsic value. In Japan there is almost a cult of beautiful surfaces: wood should be soft and velvety, stone must be hard and cold, the tender bamboo must be straight and proud.

2. *Clarity and simplicity of construction.* Everything which serves as support, pillar, or joint should show its proper function. Structure is transparent, i.e., the interior must be legible from the outside, rooms must be visible in themselves and in reference to other rooms, without hidden corners or interpenetrating areas.

3. *Out of respect for nature there must be free articulation in the grouping of buildings.* Beautiful trees, fields, waters, or hills must be embellished and lovingly respected. In the picture of the landscape nothing harsh or forced is to be avoided. Only temples and public buildings are found together in strong symmetry as an expression of representation and insight.

These principles of ancient Japanese art are today the common heritage of good architecture all over the world,

and are accepted enthusiastically by every architect and used as formative factors of our times. Even modern materials such as iron, glass, and concrete are employed with great sensitivity according to ageless norms.

Secular architecture in Japan stands today at a noteworthy level, and competes favorably with that of any occidental country. In a genial manner, the Japanese architect has combined tradition and modern technique into a living unity, and has found the solution to accommodation which indicates the only proper way towards a future Japanese church architecture.

C. PASTORAL PRESUPPOSITIONS.

The building of a church begins with the religious life of the parish, i.e., with the liturgy. The church is built as a house of worship for the faithful. For the heathen it possesses only an attractive, demonstrative, and, in favorable circumstances, a catechetical value. Liturgical life takes place within it: throughout the Church year the community assembles around the sacrificial altar, hears the word of God, receives the sacraments of the living and the dead as well as the sacramentals, and takes care of private devotion during quiet, freely chosen hours. The room is built up about the elevated altar, heart and center of the community, upon which the holy mysteries of our redemption are celebrated.

The church is also a community room directed towards the sanctuary, making possible a common celebration by priest and people. This is in contrast to the Japanese temple in which only individuals or small groups render God their homage. The church building can effectuate the building up of community life if it does not allow the faithful to remain as individuals but rather unites them together in common unity before God. In religious matters the Japanese soul is isolated and individualistic, i.e., each person builds up his own religious world without regard for the collectivity. Community-consciousness, order and hierarchy in a religious assembly, Christian responsibility before God for the brethren, membership in the Mystical Body of Christ of those who are baptized or who seek baptism, are here very difficult realities to put into practice. Although the Japanese people may easily realize community influence in political and scientific matters and attain a powerful unity, it is a matter of judicious

instruction and education on our part to lead them from religious individualism into the *communio sanctorum*. The holy liturgy serves that end, and good liturgical room is the ideal environment. It often appears that the proclaiming of the faith springs more from social and charitable concern and that the sacramental life is attended to only subsequently as necessary deepening of an all-too-exterior way of working.

IT IS at this point that the question of an *ecclesiastical, native art* must be posed. It is absolutely foolish to think about and to speak of a Christian art in a place where Christianity is present only in rudimentary form. Christian art can grow only upon the basis of a deep, living faith and is the fruit of a mature, Christian community life — a *gratia gratis data* of divine love. When we see, for example, that formerly Christian countries such as France are able to attain, with few exceptions, only confused results in church architecture, how may we expect that a flourishing Christian art should already exist in heathen Japan? One should not force Christian art artificially. Weak beginnings and individual successful works should not be cruelly destroyed by harsh criticism, and poor results stemming from romantic sentimentality should not be praised as “native art.” One must be patient and pray: pray for the conversion of Japan and of her great artists to whom God in His own time will grant the creative spirit. Something that always leaves me in astonishment is the frivolity of incompetent authors writing in foreign magazines on the subject of “Christian Art in the Missions.” For years now, everyone in Europe has been told, by publications, that there is already a flourishing Christian art in Japan, and every missionary in Japan knows that such a thing does not exist. How many Koseki Christmas pictures or Hasegawa Madonnas painted on silk circulate all over the world, and because of their exotic charm are enthusiastically received! These are harmless, ordinary designs which have nothing to do with Christian art. They resemble the “Bonedieuseries” of Saint-Sulpice much more than any tendency in Japanese art. Japanese Christian art may only be expected to come from an artist of deep faith whose inspiration comes from a liturgical community. It makes no fundamental difference if one picture or another pleases the Japanese Christian or not, or whether he can pray or not

before some Christian representation. The question is simply one of truth: is it art, is it Christian art, is it the art of the Catholic Church in Japan? In other words: does this representation formally correspond to the rules of art, does it portray, interiorly, Christian teaching as clearly as possible, true and unfalsified? And does the way in which it is portrayed correspond to the living tradition of the Japanese people?

Japan is a young, modern, democratic state. Its civilization is unbelievably vital and progressive. Its art,

painting, sculpture, and architecture rival the best works of the West. Japan now has a world-wide point of view. Its temples, banks, theatres, factories, and warehouses have fallen under the influence of materialism; its new mass religions seek a paradise on earth.

Christianity must get a footing in this godless world. Through the work of proclaiming the faith it must bring the overflowing love of God into the hearts of the Japanese. This announcement of the faith must be suitable to the modern world. As a small flock, the Church of

Christ must demonstrate in her works and members her inner power and actuality, the newness and magnificence of her teaching, the riches for time and eternity. Insofar as church architecture and Japanese Christian art are concerned, this means that in the future church art must not be historically occidental or neo-classically oriental but must be as courageous, as beautiful as the modern art of Japan in our century. We may achieve this vision of the future only by hard, responsible work: living adaptation to a living art.

Acoustics in Church Design

WILLIAM J. CAVANAUGH*

The Goal

The goal, from an acoustical viewpoint, is the provision of good hearing conditions for all listeners and for all aspects of the liturgy. The church is more than an auditorium in the usual sense; it is a lecture room for the teachings of the Church, a theatre for her liturgical pageantry, and sacred music. The task of providing adequate listening conditions for the wide range of speech and music functions, therefore, is not a small one in itself, and when one considers that aesthetics and tradition dictate building forms other than those considered ideal in conventional auditorium design, the task is made even more difficult. Church designers of the past, and, unfortunately, all too many of the present, have simply ignored this

LISTENING plays no small role in Catholic worship. The Church communicates with the faithful not only in words but through the sacred music, the hymns, the chants, the congregational responses, and through the ceremonial of her services. It would seem that the designer's consideration of the acoustical environment of the place of worship should share an equally significant, if not inseparable, role with his consideration of the visual environment, yet this is all too often not the case. The Liturgical Arts Society has devoted much of its energies for more than a quarter of a century to encouraging a spirit of collaboration among all those who combine their talents to produce in the church building a truly creative work. The creative work, however — and we are speaking about the complete environment — cannot ignore hearing conditions. The factors that affect the acoustical environment are intimately involved with the work of nearly all the collaborators in church design. The location of the building site, the interior shape and volume, the nature of the finish materials, the furnishings, and the congregation itself all affect, to some extent, the hearing environment. It is hoped that the following discussion, although brief, will serve to clarify some of the important principles of good acoustical design, and in some small way promote better understanding of these principles among the various collaborators and therefore assist in the goal of truly creative church design.

* Mr Cavanaugh received his early schooling in the Boston Public Schools. He attended the Massachusetts Institute of Technology from 1946 to 1951 and was graduated with a Bachelor of architecture degree. Following graduation he served with the United States Army Corps of Engineers. He joined the firm of Bolt, Beranek and Newman, Inc. in 1953 and has served on the architectural acoustics consulting staff since that time. He is a member of the Acoustical Society of America. The firm of Bolt, Beranek and Newman, Inc. has acted as consultant on acoustics on a great number of architectural projects in the United States and abroad. Mr. Cavanaugh has lectured on acoustics at the University of Illinois, the school of architecture of the University of Florida, the school of architecture at the Massachusetts Institute of Technology and at numerous professional society meetings.

problem in favor of visual aesthetics. Certainly one can argue that the great cathedrals of Europe had no advice on acoustic matters and yet they produced acoustical environments that led to the present high state of development of our liturgical music. One must not forget, however, that the present-day church must not only provide an environment suitable for the performance of this music, but must also provide conditions satisfactory for speech communication between priest and community to a degree more significant than has been required at any other time in Church history. Where problems have existed, corrective measures have been resorted to in the form of pasted-on acoustical materials, public address systems, etc. Sometimes misapplication of this kind of solution have made bad situations even worse; more than one pastor has found that good acoustics cannot be just ordered from some catalogue of building supplies after the building has been completed. Present engineering knowledge of acoustics is such that hearing conditions can be predicted with reasonable accuracy in advance, and good hearing conditions can be far more adequately incorporated into the basic design. A truly creative approach to good church acoustics is much to be preferred.

The Requirements

The requirements for good hearing conditions can be simply stated, and in principle are the same in a church, and

auditorium, or a small conference room. The church is perhaps the most complicated kind of auditorium, because of the sound sources — both speech and music — and the conflicting visual requirements. But realization of the basic requirements for good hearing conditions in any space, and a common-sense knowledge of how sound behaves in an enclosed volume, are really all that is needed. The somewhat inter-related requirements for good hearing conditions in any space, then, are as follows:

1. Low background noise or elimination of undesired sound.
2. Adequate loudness and proper distribution of the desired sound.
3. Proper reverberation.

Low Background Noise

FIRST, all undesirable sound must be eliminated, so that it will not interfere with the sounds we want to hear. A quiet site for the church is a good place to start, but if this is not possible the exterior walls, windows, doors, and roof construction must provide adequate isolation from the objectionable noise of traffic, aircraft, and other outside activity. Generally, this means heavy, impervious construction, and, if the exterior noise problem is serious enough, fixed windows and even double glazing. A sound-tight enclosure may, of course, require forced ventilation, which itself may become an interior noise problem unless adequate control is achieved. The mechanical and ventilating equipment spaces should be located as far as possible from the main church, or should at least be sealed off from it by heavy enclosing walls and with suitable noise and vibration control measures incorporated in the mechanical equipment and in the ductwork. The noise of activity in spaces adjacent to the main worship space, like the narthex, the lower chapel, or Sunday-school rooms, must be similarly controlled if interference is to be avoided. It may seem a bit mundane to dwell first on the problem of background noise, but the provisions for adequate quiet should permeate the designer's thinking from the very beginning of the design concept.

Adequate Loudness

ONCE quiet has been assured, the next consideration is the behavior of the desired sound in the enclosed space. To begin with, the sound source itself —

the speaker, the choir, the organ — must be loud enough both at the source and at each listener's ear. A man singing in an open field with a listener some seventy-five feet away may be barely audible, since sound decreases rapidly with distance. Inside a room, on the other hand, the same level of sound will be much louder for a listener at the same distance, due to the reinforcement of the direct sound by reflection of sound energy from the enclosing surfaces. Therefore, assuming the sound source itself is loud enough, the enclosing surfaces can increase the apparent loudness of the sound (the music or the speech) by directing more sound energy at the listeners. To accomplish this natural reinforcement, the surfaces must be hard and sound-reflective like plaster, wood, and masonry.

The walls and ceiling surfaces of a conventional auditorium can often be oriented to direct a maximum of reflected sound to the listeners. However, church design rarely permits the kind of special acoustical shaping required for completely effective natural reinforcement. Close-in, sound reflective surfaces, or canopies suspended directly over the speaking positions, can be extremely effective in reinforcing a speaker's voice. There is historical precedent for "sounding boards" behind and above the pulpit in many old cathedrals, and this element offers a unique challenge to both the architect and sculptor in contemporary church design.

his natural voice power adequately and that all the other interrelated aspects of the acoustical design have been handled properly. Unfortunately, there are no hard and fast rules in this regard, since voice power and experience vary considerably from speaker to speaker.

However, if the measures for natural reinforcement are inadequate, then electronic reinforcement must be utilized to assure adequate loudness. A sound system is perhaps always required in churches seating over 1000 people. In any case, a good speech-reinforcement system is supplementary to the acoustics of the church; not a substitute for them. The over-all system, including the loudspeakers, microphones, and all the intermediate control components, must be carefully chosen and integrated with the acoustical design of the church. A satisfactorily integrated speech reinforcement system involves much more than just the selection of the highest-quality components; it involves proper placement of the components within the space, proper adjustments or tailoring of the system to fit the particular acoustical environment, and proper adjustments by the person who controls the system during its operation. Unfortunately, the requirements for a successfully integrated speech reinforcing system are not well understood by sound system installers, much less by the unfortunate head usher who is called upon to operate the system.

A single source of amplified sound

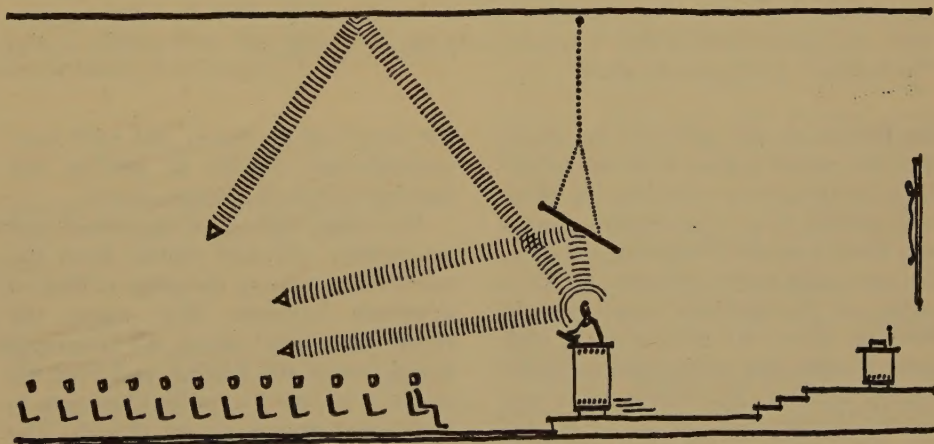


Figure 1. A hard, sound reflective canopy suspended over the pulpit provides natural reinforcement of the speaker's voice and, even in moderately large capacity churches, can often eliminate the need for a sound amplification system.

In any church seating fewer than about 600 persons, there should be no need for a public address system to achieve adequate loudness of speech sounds, assuming the speaker utilizes

from loudspeakers located above and slightly forward of the speaker's position gives the most realistic results (i.e. the amplified and natural sound apparently coming from the same source). Ideally,

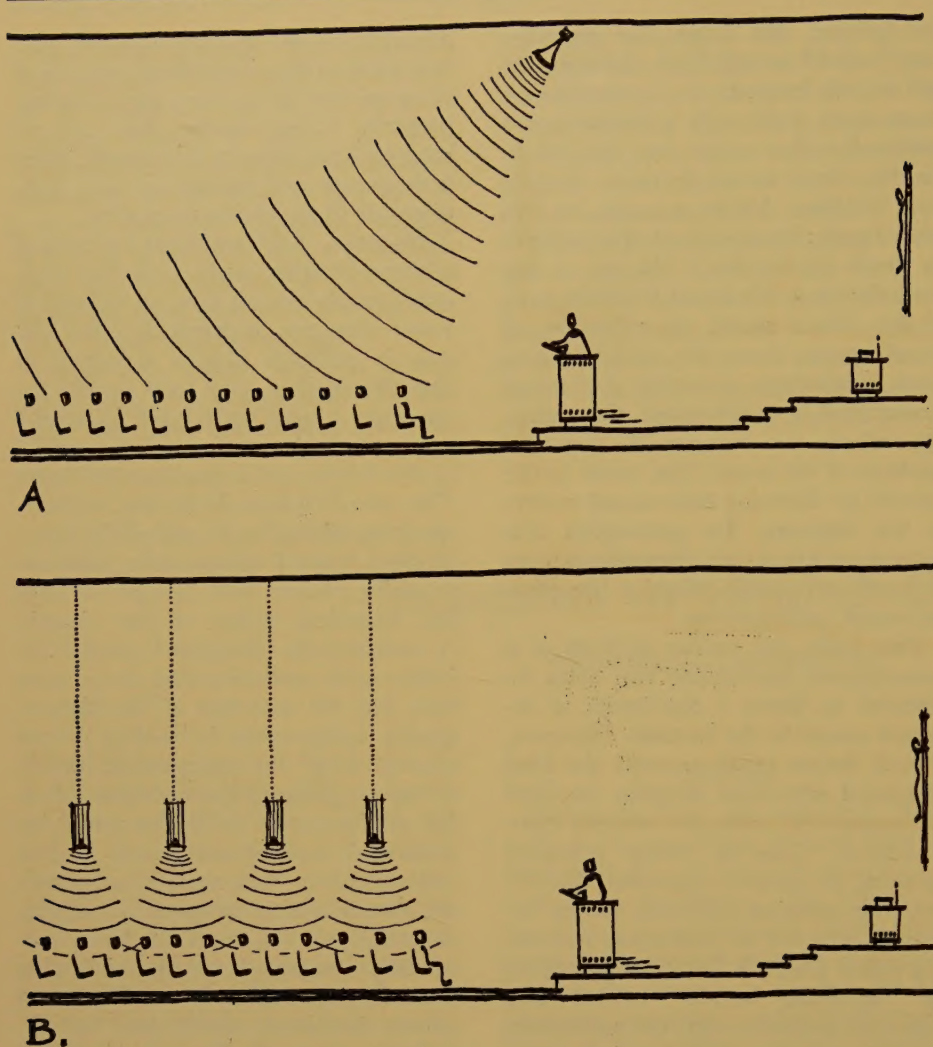


Figure 2. When speech amplification is required, the ideal location for the loudspeaker(s) is above and slightly forward of the speaker's position. (see (a) above). In highly reverberant spaces or in those where adequate coverage of the seating with a central loudspeaker source is not possible, distributed systems are often required. (see (b) above). With the latter arrangement, high speech intelligibility is possible with the system but with some sacrifice to the "naturalness" of the amplified sound.

the listener should not even be aware that the sound system is in operation. In extremely long churches, or those with seating plans that preclude coverage from a single loudspeaker source, the only satisfactory solution may be a series of loudspeakers suspended in lanterns above the seating area, with each loudspeaker projecting amplified sound at very low levels and over limited distances. Whatever the type of sound reinforcement system demanded by the particular church design, the selection and placement of components must be completely integrated with the particular acoustical environment. Again, the designer must consider this aspect early in the design or face the inevitable result that "sound" boxes may be hung haphazardly from his elegant structural columns, up and down

the length of the nave, and with very unsatisfactory results in solving the problem of speech reinforcement.

The music sources in the church are an entirely different matter from the speech sources from the point of view of adequate loudness. The organ, the choir, the priests' chant, the congregational prayer and singing, and even the soloist never need amplification even in the largest contemporary church. The position of the music source with respect to the listener is, however, important in how the listener perceives the sound. For example, the organ may be a fine instrument, capable of adequate tonal quality over the complete register. However, the sound will not be heard in full brilliance if the body of the organ is chambered in a remote, restricted location with marginal openings to the

nave. Most organ builders will agree that the organ belongs in a location such that almost every listener has unobstructed line to each of its divisions. The aesthetic possibilities of the completely exposed organ have yet to be explored to its fullest.

Attention must be given also to the relationship between the organ, the choir, and the console. These three elements must be considered as an inseparable entity. Since sound travels relatively slowly in air (about 1120 feet per second), placement of the organ and the choir at opposite ends of the church, or in opposite transepts, can make proper balance and timing of the music difficult if not impossible to achieve.

Needless to say, the console and the choir must be placed so as to receive an unobstructed view of the instrument; they must not be tucked away in an alcove below the organ, or in a restricted, low-ceilinged space. Acoustically speaking, the organ-choir-console unit properly related to one another can be located almost anywhere in the church. A behind-the-altar location concealed by an acoustically transparent screen, or a rear gallery or transept position can be equally effective. However, just as we would not expect to hear the sermon with the speaker located behind a partially closed door to the sanctuary, so too must the music unit be properly located in full hearing of the congregation to assure adequate loudness and maximum natural reinforcement from the enclosing surfaces.

Proper Distribution

PROPER distribution of sound within a space is closely related to the loudness requirement just discussed, in that they both depend on the nature and shape of the interior surfaces. Proper distribution implies uniform distribution of the reflected sound to all the listeners. From simple flat surfaces, sound reflections are relatively simple too, and might be likened to the kind of reflections we get with light reflected from a mirror. There is a richer quality to the reflected sound if large-scale modulations and surface irregularities are introduced into the wall and ceiling surfaces. This is essentially the same effect that we experience when light is reflected from matt surfaces like flat, white, painted, or finely textured surfaces, although with light, the scale of the irregularity or texture needed for this richness of reflection is much smaller than that

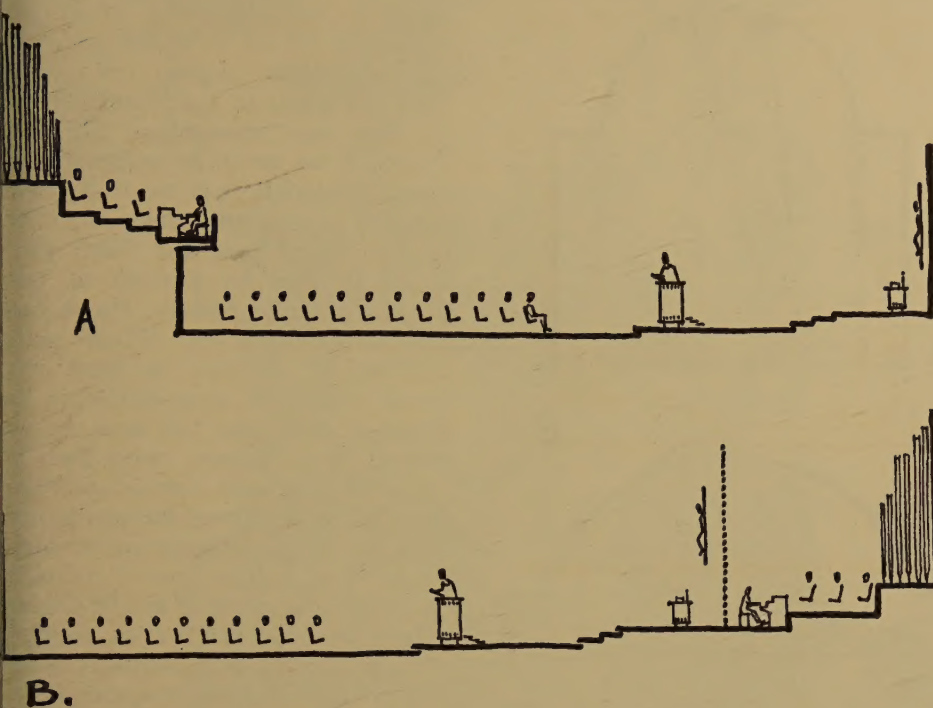


Figure 3. The organ-choir and console must be considered as a unit of inseparable parts with unobstructed acoustical line-of-sight to the congregation. Front or rear gallery locations can be equally effective.

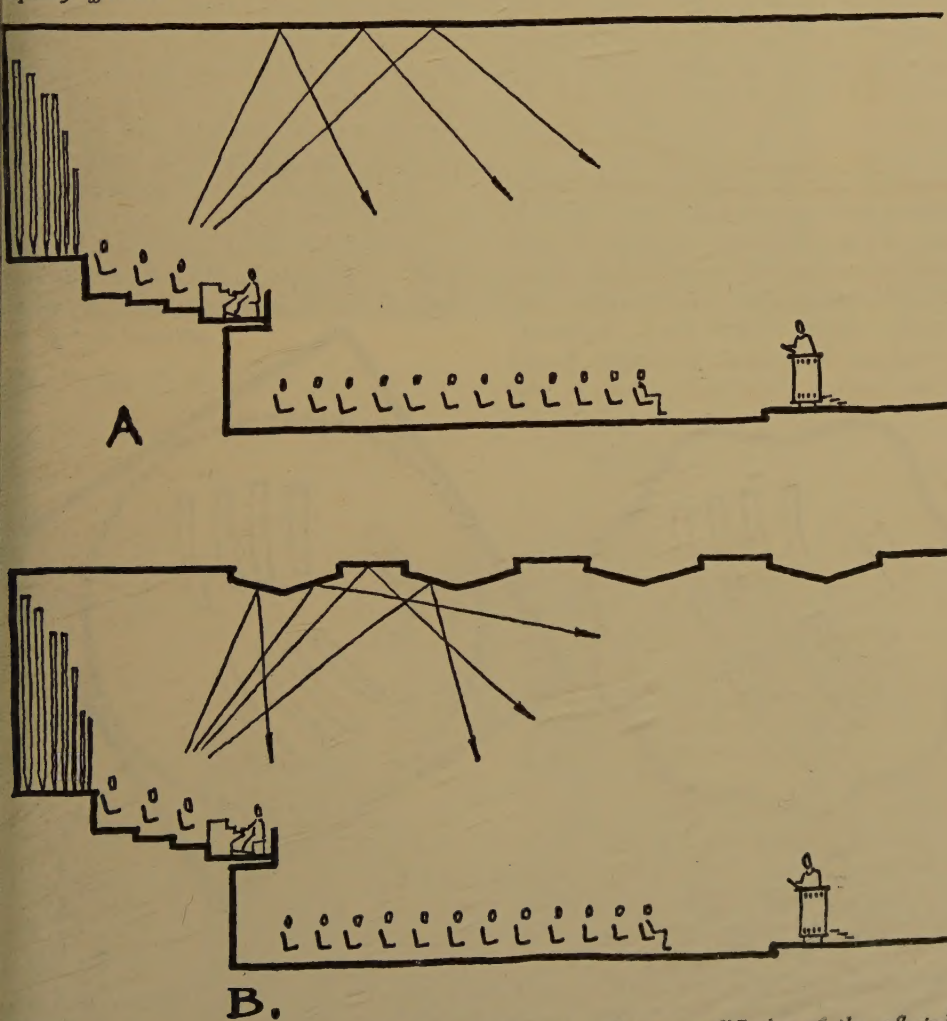


Figure 4. Large scale surface breakup on walls and ceilings give diffusion of the reflected sound and impart a richer quality to the overall sound heard in the space.

required in acoustical reflection. This enrichment of reflected sound is called diffusion, and gives the listener the effect of hearing a number of discreet reflections from the walls or ceiling rather than just a single reflection. The scale of surface irregularity to provide effective diffusion is in the order of two feet to ten feet wide, and can often be achieved by simply exposing the basic structural elements—the beams, the columns—and by splaying the surfaces in between. Diffusion of reflected sound is particularly important in achieving a good acoustical environment for music. With an endless variety of structural forms at his disposal, no designer can feel restricted on this aspect of acoustical design.

Some kinds of sound reflection are undesirable, however. When reflected sound energy reaches a listener's ear at long intervals and at sufficiently high intensity levels after the direct sound, the listener may hear this as a separate and distinct sound or echo. An exaggerated effect of this type is the echo one observes in a mountain region where a return of sound energy from the remote mountain walls may be heard a full second or later after the original sound. In this case, the observer hears no other reflected sound at all between the direct sound and the echo. In a room, on the other hand, one hears reflections from many surfaces, from the side walls and ceiling as well as from the rear wall, and since the reflected sound from these many surfaces arrives at the listener's ear at many different and much shorter time intervals after the direct sound, the clear-cut, Alpine effect is not as noticeable. Rear nave and transept and very high ceilings can, however, produce noticeable discreet echoes which can interfere with good listening conditions for music and, especially, speech. Antiphonal effects not written in the score, or a speaker's words of which every one is heard twice, are usually not desired!

Generally speaking, distinctly audible echoes will occur whenever the listener hears the reflected sound energy at sufficient intensity, $1/17$ th of a second or more after he hears the direct sound (or a difference in the length of path between the direct and reflected sound of greater than 65 feet). Echoes of this sort can be avoided by having large scale break-up of the remote wall and ceiling surfaces so that no one receives large amounts of reflected sound from

any one of these surfaces but, rather, hears a number of reflections at many different time intervals after the direct sound and at sufficiently low intensities. (Sound decays in intensity relatively quickly with distance. It is just when we have large areas of remote surface available, as in the case of the large, unbroken mountain cliffs, large rear walls, very high ceilings, that we get enough delayed sound energy to give us trouble.) Sometimes sound absorbing materials must be applied to rear wall areas to control disturbing echoes. But even these must be used sparingly so as not to adversely affect the desired reverberation of the space.

Another basic kind of undesirable sound reflection is that from large, curved interior surfaces like domes, barrel vaults, conical shapes, and the like. These shapes most often result in the focusing of reflected sound energy in certain areas. The results of such focusing, when it occurs in the seating area, are "hot spots" (having higher than normal reflected sound levels) and "dead spots" (receiving insufficient reflected sound). These phenomena are interesting to observe, but are the very antithesis of the requirement for good listening conditions that there be a uniform distribution of sound energy over the audience area. Curved rear walls that focus reflected sound in the seating area are particularly troublesome because the large amount of focused sound is a delayed sound reflection as well, and therefore, a more potent echo. The real solution is to avoid these shapes, but since the dome

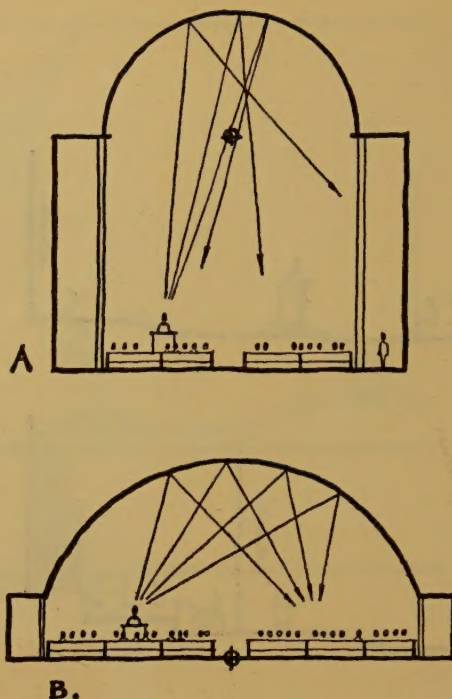


Figure 5. Most curved geometrical forms cause focusing of reflected sound and result in difficulty in achieving uniform distribution of the desired sound throughout the listening area. The problem is particularly serious when the focusing of sound actually occurs within the listening area itself as in (b) above.

and the barrel vault are such useful forms, both structurally and visually, they have been, and, no doubt, will continue to be, very much a part of our church architecture. The designer who selects these forms must, however, anticipate acoustical problems. Large scale surface break-up again is the

direction toward solution of focusing difficulties or the careful arrangement of the geometry so that the focusing does not occur in the listening areas. Another, most adaptable to cylindrical spaces, is the use of acoustically transparent materials (e.g. wood or metal grille) to accomplish the visual effects of the curved form but which allow sound to pass on through to non-focusing reflective surfaces. The successful solution to the very difficult sound distribution problems involved can, therefore, only be accomplished in the planning stage, and this must be accomplished by shaping rather than by extensive application of sound absorbing materials to the curved surfaces to preserve the proper listening environment for music as well as achieve sufficient natural reinforcement of speech sounds.

Another sound distribution problem with curved surfaces is commonly called "creep." When a sound source is located close to a smooth concave surface, the sound energy is reflected very efficiently along the surface with little being reflected out into the listening area. In a sense, the reflected sound clings to the surface and, in a cylindrical room, for example, a person speaking or singing close to the wall will be heard with unusual clarity by a listener also located close to the wall on the opposite side of the room. This phenomenon has accounted for many famous whispering galleries in domed and vaulted churches and, of course, is undesirable if we want

continued on page 70

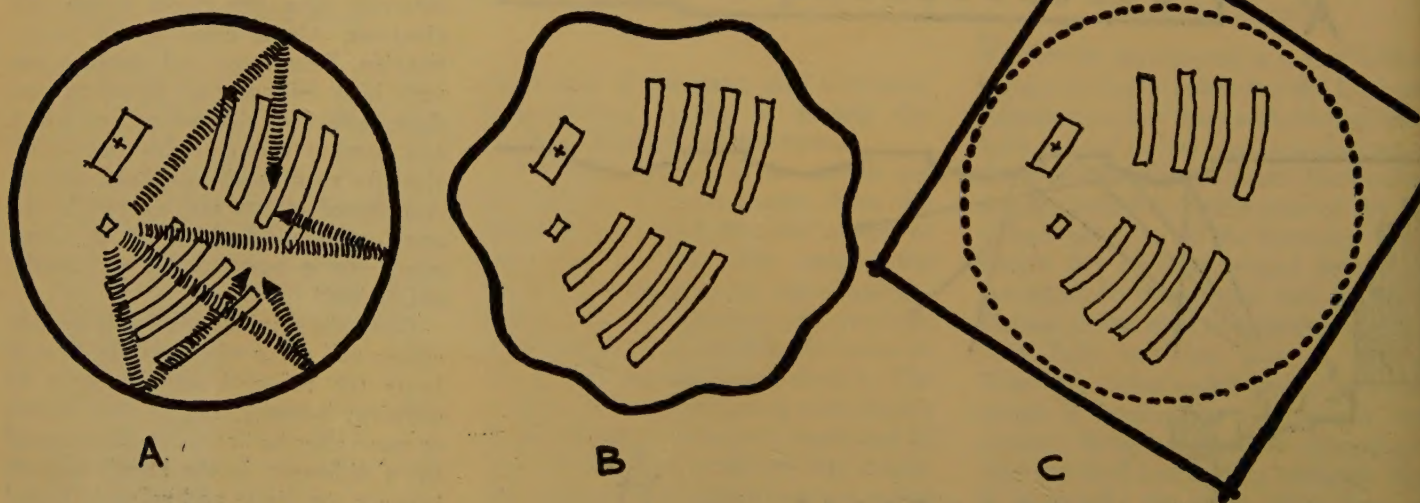


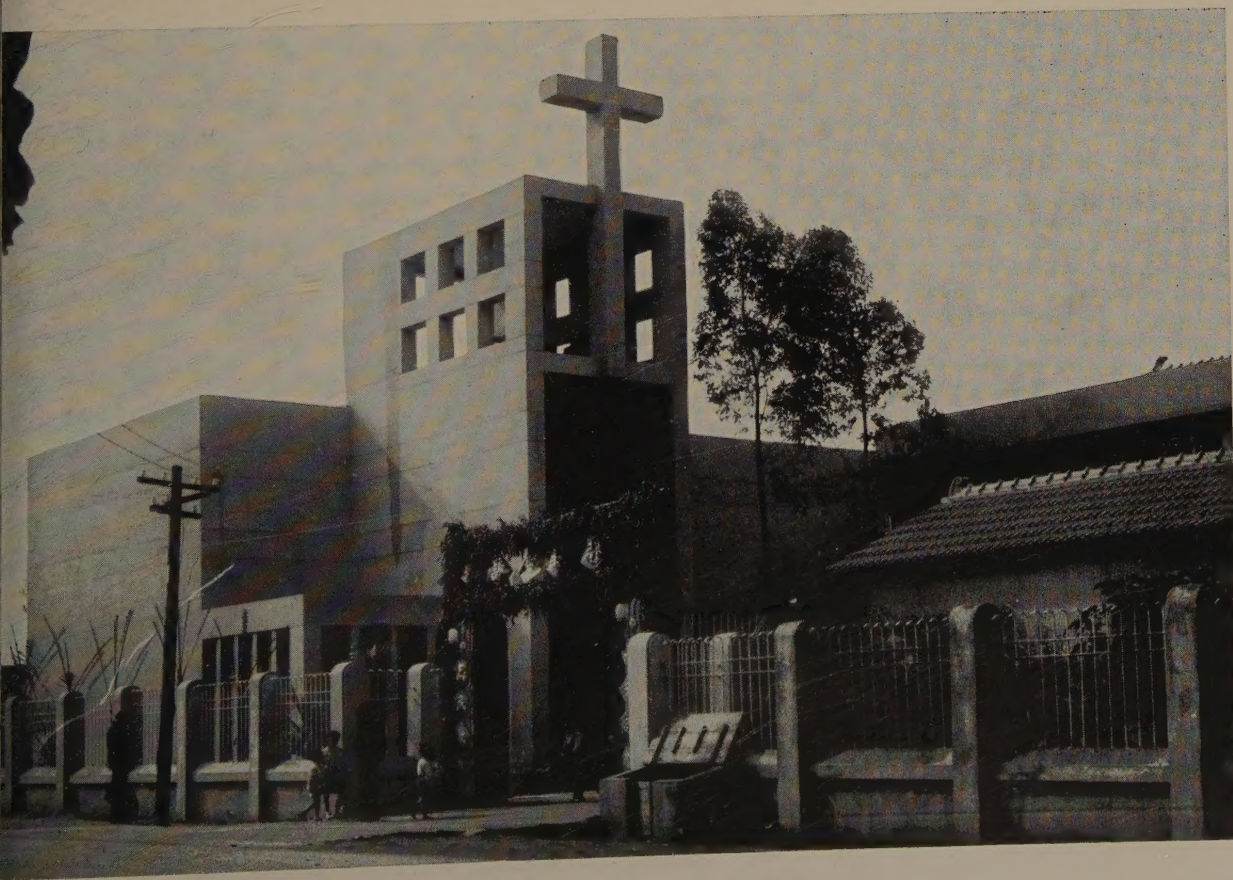
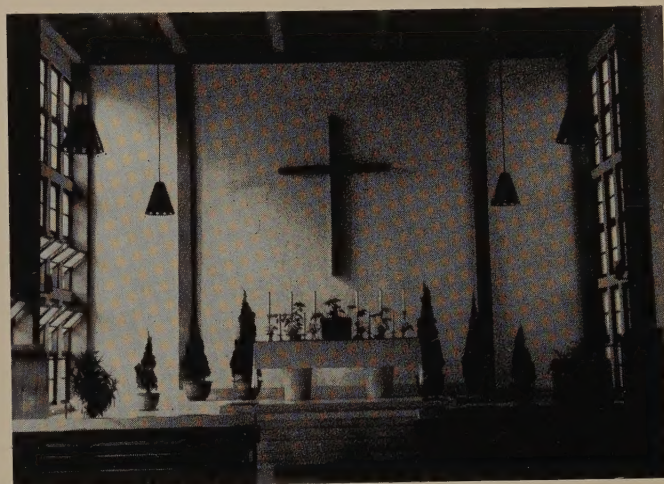
Figure 6. The cylindrical form can be an extremely exciting visual form for a church or small chapel. Acoustically, the results can be disastrous, however, unless the problems of focusing of reflected sound are minimized. Two possible solutions to the cylindrical room are shown above. In (b) large scale, random sized surface undulations are incorporated in the basic wall construction. In (c) an acoustically transparent wall conceals the actual acoustical enclosure of the space.

CHURCH IN HSINCHU, TAIWAN.

The Reverend Andrew Zermahr, pastor.

The Reverend Charles Freuler, S M B, architect

Built of concrete, with a wood ceiling, this small church expresses some of Father Freuler's ideas of architectural assimilation. "Accommodation in architecture is not to be regarded as the first assimilation to be made with the given architectural concepts of a people, but is rather the final, most subtle, most artistic and spiritual element with which a conscientious architect must be concerned." See article by Father Freuler on page 54.





UNIVERSITY CHURCH AT NAGOYA, JAPAN.

The Reverend Charles Freuler, S M B, architect.

The plan, on facing page, in an interesting solution for a perennial problem—of bringing the congregation within reasonable distance of the altar. It is an all-embracing plan and, as such, does not favor the usual clichés but leads the architect to an intelligent approach to style—but style that can only be codified by architectural historians of the future.



PRAYER FOR GUIDANCE

Lord Jesus Christ, who by your holy Passion and Death,
 And by your glorious Resurrection,
 Restored the ruined world to its pristine perfection and ushered in
 a new creation,
 Be mindful, we beg you of your servant *Doris Caesar the sculptress*,
 And stand by *her* in the work *she* has undertaken by your glory.
 Strengthen *her* soul in *her* struggle to create a new and living form:
 Sustain *her* in *her* wrestling with the inertia of wood and stone.
 Defend *her* against the lure of cowardly solutions, falsity, insincerity,
 and servility to worldly standards.
 Grant *her* patience, humility and understanding.
 Endow *her* heart with incorruptible wisdom,
Her mind with subtlety and discipline,
Her hands with dexterous skill.
 May *she* be sanctified in *her* work.
 May *her* work itself be holy, and may it raise all our hearts to you
 in prayer:
 Thus may we all, priests, people, artists and workers
 Be united in one great act of praise and thanksgiving
 On the day when, by your grace, we shall happily dedicate this
 new
 Work in all its sacred splendor, to the glory of your heavenly
 Father.

Amen.

This prayer, by Thomas Merton, is one of the series
 on sacred art to be published by Frank K. Kacmarcik,
 and is here printed with their permission.

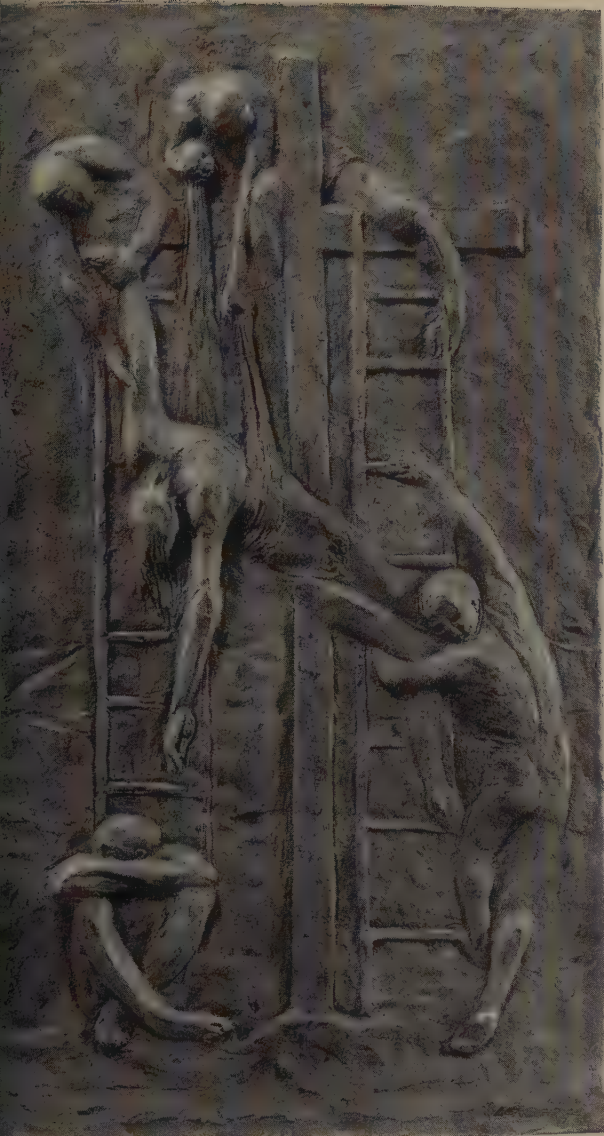
Photograph O. E. Nelson



Saint Francis of Assisi, bronze by Doris Caesar.

BARBARA LEKBERG

sculptress



"In sculpture, I hope to find and express
a tangible shape, a universal structure,
in movement of the mind.

To fix permanently what is fleeting, to find form
in what seems heavy and unformed in us: this is my purpose.
And this I see in the human figure. What endless variety it has,
yet its motion radiates always from a central core."

Deposition, bronze bas relief

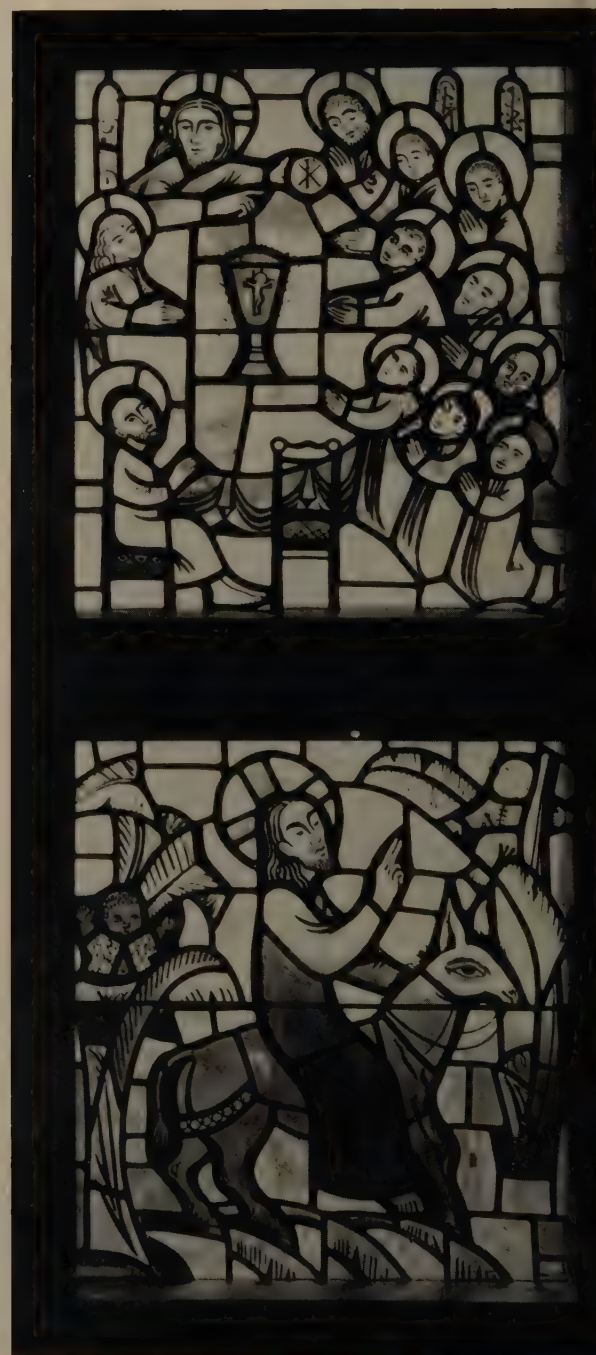


Deposition, of welded metal.

Windows at the Waioli (Singing Waters)
Children's Chapel, on the grounds of the
Salvation Army Orphanage, Honolulu, Hawaii.
Designed and executed by **Erica Karawina**.

Photographs R. Wenkam

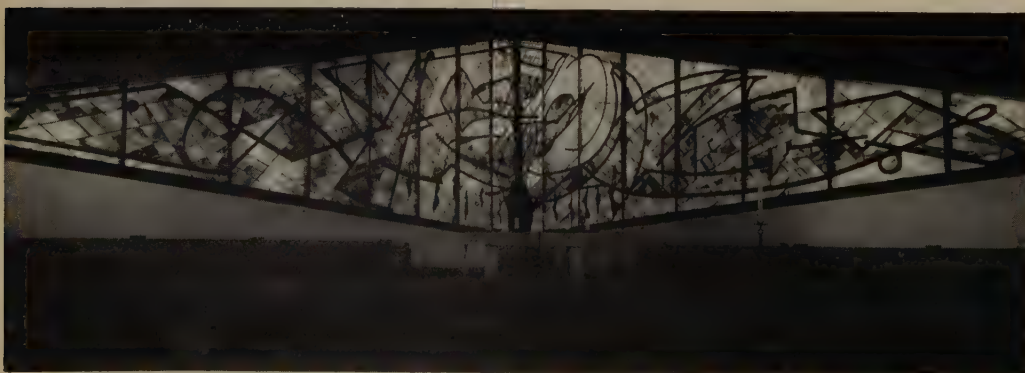
(Left) The Children's window. The Island children of various racial backgrounds were the artist's inspiration. (Below) Two panels of the Passion window, also in this orphanage. May these windows, designed and executed by a Boston-trained artist, be the prelude to others in this, our newest State.





CHAPEL OF OUR LADY OF SOLITUDE, near Mexico City, for the Missionaries of the Holy Spirit. Enrique de la Mora, architect. The roof design by Felix Candela.

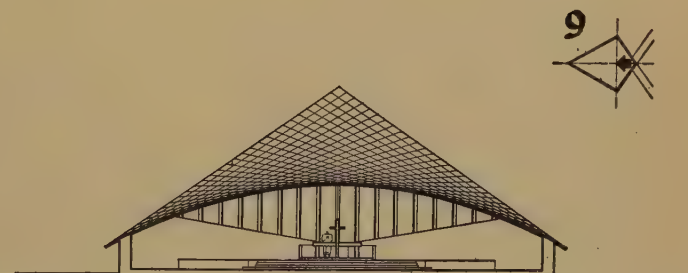
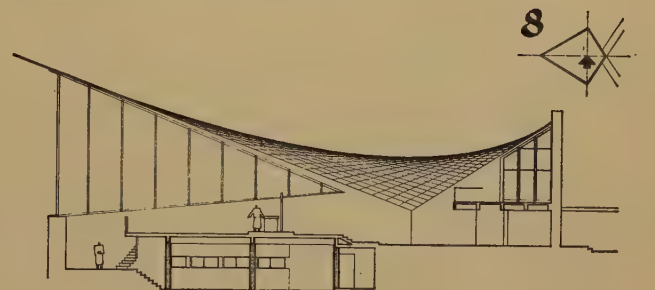
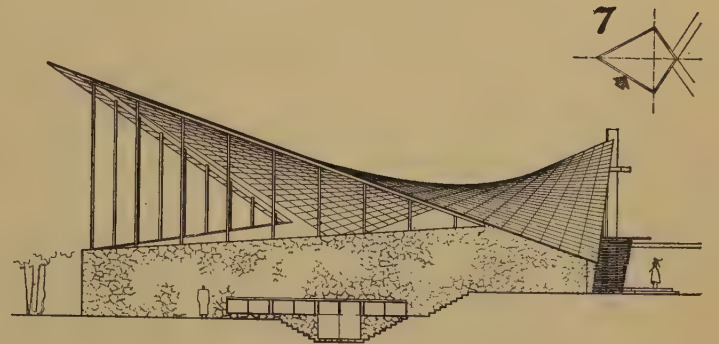
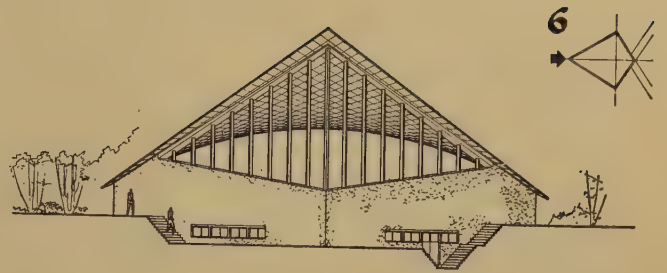
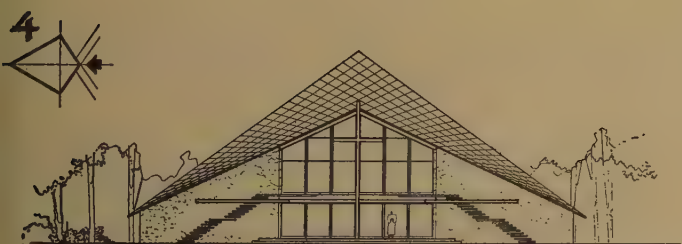
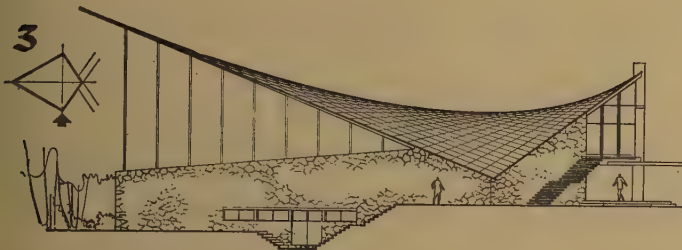
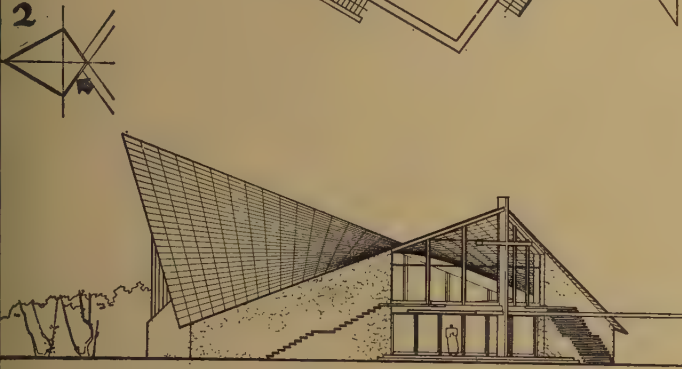
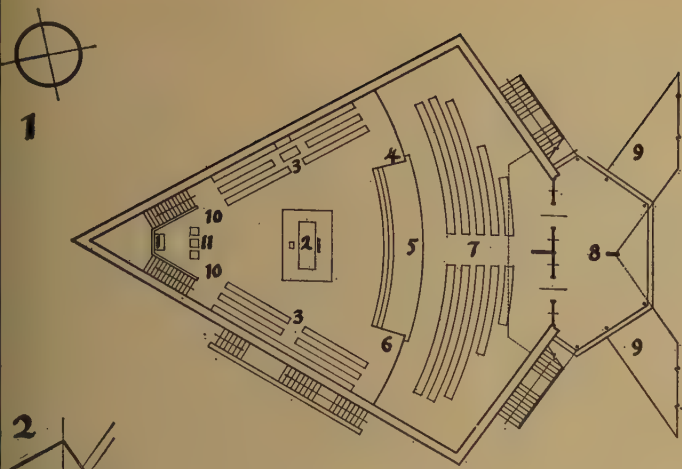
"The artistic atmosphere is peaceful, neutral almost, its beauty being based on an authentic simplicity. And that beauty is timeless." See article by Lisa'n Bastien on page 72.



Windows designed by **Kitzia Hofmann**—an abstraction of the Holy Spirit.



The graceful and reverent statue of Our Lady of Solitude was executed by **Herbert Hofmann**.



OUR LADY OF SOLITUDE CHAPEL

Near Mexico City

Enrique de la Mora, architect.

"Built by the Missionaries of the Holy Spirit, on the outskirts of Mexico City. In the tranquil setting of a century-old garden and a patio flanked on two sides by colonial buildings there emerges the bold outlines of this unusual construction—factual proof that modern ecclesiastical architecture is a success only if all aspects of the structure are pulled together into a unified whole." See article on page 72.

1. Plan 2. View from the southwest 3. West elevation 4. South elevation
5. Plot plan 6. North elevation 7. View from the northwest
8. Longitudinal section 9. Cross section

the entire congregation to hear the reflected sound uniformly. Large-scale surface break-up is required to eliminate this defect, as well as the focusing effect from sound sources further away from the surface.

Reverberation

UNFORTUNATELY, the proper reverberation requirement for good hearing conditions is often thought of as the only requirement. Reverberation is the persistence of sound after the source has stopped, and is due to the repeated reflection of the sound between the interior surfaces of the space. The reverberation time of a room is governed by the ratio of its volume to the total amount of sound absorption present. For music, particularly liturgical music, a long reverberation time is desirable, to permit sufficient blending of one musical note with the next.

Excessive overlapping of successive speech sounds in a room, on the other hand, results in poor intelligibility. Therefore, a much shorter reverberation time is required for proper understanding of speech. There is, then, in a church a basic conflict between the reverberation requirements for speech and music. Fortunately, there is a range of reverberation at times which will allow satisfactory conditions for both, and the designer must concentrate on achieving this compromise in his design.

The most important sound absorbing material in a large listening space is the audience itself. The number of people present in a space and the volume of the space then automatically fix the upper limit of the reverberation time. One often hears an organist criticize a church as "too dead" (lacking reverberation) even though no specific sound absorbing materials in the form of acoustical tiles or the like have been added to the space. To start with, then, the designer must be certain that he has a space of sufficient volume to satisfy the reverberation requirements for music under full occupancy conditions. Many churches built today are conceived with structural forms spanning large distances which can enclose a minimum of volume with the very real possibility that adequate environment for liturgical music will not be achieved.

Excessive reverberation of speech can occur in present-day church design, and in these instances small amounts of sound absorbing materials may be required on some of the interior surfaces.

The required treatment, however, is first placed on those surfaces that do not provide useful sound reflection, such as the lower side ceiling areas, rear wall areas, etc. The natural reinforcement provided by hard, sound-reflective materials (masonry, wood, plaster, and the like) must be preserved to assure adequate distribution and loudness not only for speech but for the choir, the organ, and congregational singing. Complete coverage of the ceiling of a church with sound-absorbing material is *never* required.

Since people are the most important sound absorbers in a space, their absence will change drastically the reverberation characteristic. The only satisfactory solution to this problem is the use of some form of sound absorption which will be exposed during services with small occupancy and covered up with full congregations. Upholstered pew cushions are the only practical way to accomplish this result, but these are often not provided in church design because of a feeling that such furnishing is not in keeping with the desired character of a Catholic worship-space. Here again is a challenging design problem for both the architect and builder of church furnishings. Certainly for a church that anticipates a full or nearly full congregation at every service, and if a small chapel is available to

accommodate the lesser-attended functions, pew cushions need not be considered. However, the church designer should be aware that this extremely useful device is available to control large variations in reverberation between small and full congregations which might adversely affect the listening environment for speech.

The equations enabling the designer to predict the reverberation time of a space, as well as suggested optimum values for speech and music uses, are available in textbooks, and necessarily cannot be treated in a qualitative discussion of this sort. However, the important thing for church designers to realize is that provision for proper reverberation control for both speech and music involves much more than surface treatment, and that applied sound-absorbing materials in themselves are not the answer to good listening conditions. In fact, the greatest danger today is that of over-treatment with sound-absorbing materials. The designer must be keenly aware of the equally important requirements of sound distribution and adequate loudness when he considers the proper reverberation requirement.

A concomitant result of what may be called *creative acoustics* is that such initial thinking may well suggest design elements of great effectiveness and beauty.

The Editor's Diary: XXVIII

NEW YORK, March 25, 1959. A day of professional consultation, on two counts: first, an eight foot statue, to be cast in bronze and eventually to be placed in a large church somewhere in this land. What statue it is and where it will be placed must remain a secret for several years. But I did see the plaster model in the foundry and it promises to be a fine work of art. Ever since my experience in connection with the competition for a statue of Christ, the Light of the World, planned for the façade of the National Catholic Welfare building in Washington (see *A Report and an Analysis: Competition for a Statue of Christ, the Light of the World*, November, 1942 issue) I have learned that it is far safer to keep certain things out of the public domain until they become a fact, at

which time controversy can rage merrily without too much of a mess. After the first blast of criticism works of art open up the way for further advances in many other areas. The trick is not to allow criticism to lead to timid compromise. The Bishop of Besançon (France) was wise indeed when he vetoed any advance publicity or illustrations of Le Corbusier's model of the church at Ronchamp until after the church was actually built.

In the afternoon came a young priest to ask advice about a series of windows to be executed in France by an artist I met some years ago. What puzzled me, in view of the importance and scope of this work, was the fact that all contact, so far, had been by correspondence between principals who do not under-

and each other's tongue. The questions I was asked concerned color, design, symbols, subject matter, etc — all important, but, it seems to me, hardly to be solved by remote control. Again I am inclined to blame the architects, first for their seemingly uncritical acceptance of a technique (glass blocks set in cement) that has largely become a fad to them; second for their lackadaisical way of handling the operation. Otherwise the young priest would not have been urged to seek any advice from me — which advice I was unable to even unwillingly give in this case. To become involved *after the fact* in matters of art is to court disaster!

Detroit, April 16, 1959. A lecture, sponsored by the Detroit chapter of the American Institute of Architects, always a welcome opportunity. Through the kindness of several architects I visited the new Jesuit novitiate at Combière, about forty miles from Detroit; also the new seminary for the Basilian Fathers, of which our old friend, Father George B. Flahiff, is now superior general. I arranged for photographs and plans of both buildings for publication in the quarterly. The master plan for the civic center of downtown Detroit indicates how costly it can be to rectify mistakes in city planning, and I wonder what headaches our New York City fathers are storing up for us with ideas for more and more tall buildings in the Grand Central area!

It is seldom that a lone traveler can cut up at a hotel without running head-on into a convention of some sort. Here, at the Statler-Hilton, is the thirteenth annual convention of the *African Violet Society of America*. The programme states the theme as being "African Violets in the Motor City," an intriguing duality. One of the panel discussions on "Violet Vaticinations" opens up vistas of interest. The *Popular Gardening* magazine offers each AV fan \$5.00 for each African violet gimmick (that's the word used in the announcement) sent in and accepted for publication. Something to look forward to!

Sioux Falls, South Dakota, April 18, 1959. Some months ago Robert Rambusch told me of a new church here — Saint Mary's — an example of what can be done when an inquiring and sympathetic pastor, Father L. J. Sullivan, and an imaginative architect, Harold Spitznagel, get together. The hint of a lecture at Augustana College (to be sponsored

jointly by the College and the local chapter of the American Institute of Architects) made it possible for me to plan this trip. Lectures and editorial research have gone hand in hand for many years, and this was another opportunity.

Saint Mary's church was well worth a visit. It is a distinguished piece of design in which a number of first-rate artists have brought their talents to bear on the decoration (paintings, sculpture, windows, enamels, etc). The illustrated story of this project will appear in the magazine.

Saint Paul, Minneapolis, Collegeville, Minnesota, April 19, 1959. A visit with Frank Kacmarcik, always stimulating. To Collegeville to see what is being done in the construction of the abbey church, for which Marcel Breuer is the architect (see February 1954 issue of LITURGICAL ARTS). An extraordinary conception and a masterly plan. If everything can be kept under reasonable control this abbey church will be a landmark in the evolution of religious art and architecture in the United States. Then a tour through the new dormitory with Father Cloud Meinberg. More about all this as the work progresses. But, even now, we can be grateful for the imaginative daring of Abbot Baldwin and his advisors and for the creative vitality of a great architect.

On the way to Collegeville a stop at Saint Cloud to see the improvements in Saint Mary's cathedral — a romanescque design by the late John Comes, an architect who surely died too young, like Bertram Goodhue. If we place the building of this cathedral in time (1930's) we can say that it is a fine example of derivative design. Frank Kacmarcik's design for the ceiling is a masterpiece and is proof that intelligence and sensitivity can merge elements of another period with contemporary design, with excellent results.

A stop to visit Father Henry Fehrenbacher, at Brooten. The little church (illustrated in our November 1957 issue) and the rectory are a joy and again we have proof that "it can be done." While it is true that certain objects of religious art may not be too readily accepted by a congregation, we can claim that, by and large, improvements are always possible and often with a minimum of means.

Sioux Falls, South Dakota, April 21, 1959. Back here for the lecture sponsored by

the chapter of the American Institute of Architects and Augustana College. A cheerful and encouraging audience with many priests and some of the nuns from Yankton, South Dakota. Sioux Falls is definitely on the march in religious art and architecture, and Saint Mary's Church is like a breath of fresh, clean air compared to some of our Eastern concoctions.

For an Easterner the following books will be of interest: *Sitting Bull, Champion of the Sioux*, by Stanley Vestal, Norman, University of Oklahoma Press, 1932; *The Black Hills*, edited by Roderick Pattie, New York, The Vanguard Press, Inc., 1952; *Land of the Dakotahs*, by Bruce Nelson, Minneapolis, University of Minnesota Press, 1946; *The Beginnings of Catholicism in South Dakota*, A Catholic University of American dissertation by Sister M. Claudia Duratschek, O S B, Sacred Heart Convent, Yankton, South Dakota, 1943. And if you want several illustrated books on Montana, to enable you to place today's achievements in these states in proper perspective, I suggest: *The Frontier Years*, by Mark H. Brown and W. R. Felton; L. A. Huffman, Photographer of the Plains, New York, Henry Holt and Company, 1955; *Before Barbed Wire*, Mark H. Brown and W. R. Felton, L. A. Huffman, Photographer on Horseback, New York, Henry Holt and Company, 1956.

Saint Paul, Superior, Wisconsin, April 22, 1959. Ever since the publication of the proposed plans for Saint Anthony's church, in Superior, in our November 1957 issue I had hoped for an opportunity to get there. On the way now with Frank Kacmarcik and John G. Rauma, of the office of Thorstov & Cerny, architects of the church. Saint Anthony's is the first church designed in these parts according to the liturgical norms as outlined in the directives for the diocese of Superior and published in LITURGICAL ARTS. The building, of brick, is one of powerful simplicity, so difficult to achieve because every element of the design must be exactly balanced against the whole conception. And every interior element — such as the altar and its appurtenances, its canopy, the sanctuary furniture, etc — must be just right, and there's the rub. At times, a clash of personalities can wreck the best laid plans but here in Superior there is every reason to hope that the end result will be of the highest quality.

REPORT FROM MEXICO

Our Lady of Solitude Chapel in Mexico

LISA'N BASTIEN

IT IS with solemn and justified pride that Catholics in Mexico point to their unique Chapel of Our Lady of Solitude, built by the Missionaries of the Holy Spirit on the outskirts of Mexico City. In the tranquil setting of a centuries-old garden and a patio flanked on two sides by colonial buildings, there emerge the bold outlines of this unusual construction — factual proof that modern ecclesiastical architecture is a success only if all aspects of the structure are pulled together into a unified whole.

The serene integration achieved in this small chapel by the architect, engineer, stained-glass designer, and sculptor is not only a tribute to their own outstanding talents but also to the foresight and good taste of the particular religious order responsible for commissioning the work. Complete decorative harmony between the exterior and the interior is found here, not only as a challenge but as an essential element in the over-all scheme.

Enrique de la Mora, already famous for "La Purisima," the ultra-modern church he built several years ago in the

city of Monterrey, produced an ingenious plan which allows ample space within limited dimensions. The sensational roof design, by now a trademark of the engineer, Felix Candela, gives an immediate impression of fierce simplicity — a theme which is carried out by de la Mora in straight, uncompromising lines, echoing the purity of the Gregorian chant. Completely functional, the architect never tries to dominate the scene: he is fully aware of the importance of setting the stage for the glorious sacrifice of the mass. The one enormous room is entirely bereft of dramatic effects. The artistic atmosphere is peaceful, neutral almost, its beauty being based on an authentic simplicity. And that beauty is timeless.

In her stained-glass design, Kitzia Hofmann has followed through on the architect's vision of the kind of atmosphere most conducive to perfect worship. Subdued colors in an abstraction of the Holy Spirit emphasize the dignified proportions of the immense, diamond-shaped window. The composition indicates a rhythmical move-

ment from the sides in bold vertical strokes. Predominant colors in the stained-glass flood the chapel with a mysterious, golden light which tends to soften somewhat the rigidity of the room's décor. It was an almost overwhelming task to coordinate two hundred square meters, practically the entire wall-space behind the altar, into the severe grey-and-white room. The discretion and sensitivity with which Mrs Hofmann accomplished the assignment establishes her as a first-class artist in this field.

The graceful and reverent statue of Our Lady of Solitude was executed by Herbert Hofmann. Although it is characteristic of the tall, ethereal figures for which Hofmann is well known, the expression is more mystical, more withdrawn perhaps, than in his previous religious sculptures. There is an attitude of prayer revealed here which reflects the richness and, at the same time, the discipline of the Catholic liturgy: the final gesture of a modern temple created in joyful testimony to the spirit of God in man.

Editor's Diary continued

On the way to Superior we stopped to see a recently completed small mission church at Crescent Lake, one of three under the care of Father Joseph Kelchak, pastor at Webster, whose parish embraces an entire county — an area of seven hundred square miles. Here I hope that the altar, crucifix, tester, etc., all designed by Frank Kacmarcik, will soon be executed and installed, as I would like to publish a few illustrations as further proof of what can be done with intelligence and competence, and all within the framework of a modest budget.

A fine job of "surgical arts" in Saint Patrick's church, Superior. I have photographs which show what this interior looked like through several previous transformations and when this

material appears in the magazine I know all will realize what a *real* job of alteration can be done by the proper person. Such changes are eloquent testimony of the influence of the liturgical apostolate, which has led many to place *first things first* and so emphasize the humble but awesome majesty of the sacrifice at the altar. These small jobs — at Superior, Wisconsin; Brooten, Minnesota; Montgomery Center, Vermont — help me to forget the waste of larger and vulgarly pretentious jobs.

Then dinner with friends at the *Flame*, an excellent restaurant on the Duluth waterfront, and much needed refreshments to wash away depressing thoughts about the misuse of dollars versus the rich humility of places such as Saint Anthony's and Saint Patrick's; also Brooten, of course.

Saint Paul and Minneapolis (they always come together), April 23, 1959. To Richard, near Minneapolis, to call on Father Alfred Longley at Saint Richard's and to see the alterations in the sanctuary of the church, executed under the direction of Frank Kacmarcik. (If Frank's name pops up many times in these notes it is for the very simple reason that he is involved as a consultant in many of the fine jobs being done in the general Minnesota-Wisconsin area, and lucky all these pastors are to have him around.) This parochial set-up is one that makes Minneapolis a *must* stop for anyone interested in the normal, and therefore *today's* (here and now), understanding of the liturgy and the arts in the service of the Church. In a way, I would call Saint Richard's general set-up a justification of the work of the

liturgical Arts Society since its inception in 1928. The numerous parochial activities are conducted in an imaginative and vigorous manner and show that dynamic leadership can accomplish, with all the limitations of a growing parish.

The new arrangement in the sanctuary — the double altar set-up (we will have illustrations later); the children's mass and the vitality of these children before, during and after mass; all give evidence of the life of our day in this extraordinary parish; extraordinary only in the sense that it could really be the norm elsewhere. As in parish work, as in the operations of a building or liturgical commission in any diocese, always look for the motive power, the man, the personality. By-laws, constitutions, regulations — all these can satisfy those who rely on the dead rule of conformity but, in the last analysis, the question to be asked, and answered, is simply *Who is running the show?*

Then a short visit to Saint Boniface Church, Minneapolis, to see another iteration in which both Frank K. and Bob Rambusch took part. The pastor, Father Harold Fuchs, O.S.B., a monk of Saint John's Abbey, Collegeville, really puts the liturgical apostolate into practice.

Minneapolis, Saint Paul, Stillwater, Minnesota, April 24, 1959. A visit to the offices of Thostov and Cerny at the invitation of Robert G. Cerny, to discuss certain details of design and liturgical requirements in a building to be erected in the archdiocese of Saint Paul. My main concern was the chapel. I was reminded of Frank Kacmarcik's remark that the important thing to think about, and solve, in any church or chapel interior is to plan a *holy space* (the altar and the sanctuary) within a *sacred space* (the church interior itself), and this he has done extremely well in Saint Anthony's church, Superior, Wisconsin. There the interior is really a single great space, but within that space the arrangement of the sanctuary, the altar, and the canopy — creates that *holy space* which makes the entire interior sing!

The more I see of Frank's work the more I feel he has solved a problem and filled a void in so many church designs and interiors: between the architectonic solution, at which point the interest of so many architects reaches a dead end, and the decorator, who too often sees this solution as mere decoration, a final veneer, the frosting on the architectural

cake. Frank's solutions *are* liturgical. He places *first things first* and when it comes to discreet design and color values he is first-rate. The mid-west area claims him and they are fortunate, but I wish we had a dozen like him in other parts of the land.

A late afternoon visit with Gerald Bonnette, his wife and bambino. Gerry is busy putting the final touches to several stations of the cross for Saint Anthony's church, Superior, and the small mission church at Crescent Lake. The design and polychromy of the small stations for this Crescent Lake church may cause initial surprise, but I hope that no one will interfere, since Frank's guidance and Gerry Bonnette's innate ability result in work of high merit.

Later a visit with Alix and Warren Mackenzie, both potters, at Stillwater, near Saint Paul. Here are two craftsmen who take their place in that small army of artists who should be drawn to work for the Church, and my conversation with them — after I had seen all the vases, teapots, mugs, etc, ready for firing in their kiln — brought up once again the dream I have long had for a country-wide survey of artists; the funds to purchase at least one example of their work suitable for use in a church; an initial exhibition in New York, then exhibitions in perhaps fifteen major cities; adequate publicity and a vigorous follow-up. All this needs is imagination and generosity from those who could pay the bill! From past experience on a necessarily limited scale I feel convinced that such a survey and exhibition would surprise many of us in the United States and surely many of our friends abroad.

New York, May 1, 1959. Received a copy of the programme for a competition for an "ideal parish church" in connection with the forthcoming Liturgical Conference, to be held at the University of Notre Dame, August 24 to 26, and known as the Spaeth Liturgical Award. One of the notes of this programme, for the benefit of competitors, bear quoting: "Freed from the obsession of copying monuments of a day that is passed, and likewise freed from the fetish for naked structural simplicity, modern American architecture may well be on its way to its own golden age. Balanced original forms, enhanced with the charm of artistic adornment, are now beginning to appear."

May 4, 1959. *The Pilot* of May 2 (Boston archdiocesan paper) records an interest-

ing event; the addition of contemporary works of art in the Vatican Museum. Here are Professor Filippo Maggi's words (he is acting director general of the Vatican Museums and Galleries): "This is only a continuation of the close relations the Church has always had with the finest artists of every age. . . . The Church has always collected the best art of each age and in centuries past has called the greatest artists to her own service. Today, with this small and modest collection, the Church wishes to give a demonstration of her encouragement and good relations with the artists of this age." With Rouault, Utrillo, Jacques Villon, Zadkin, Pericle Fazzini, and others admitted to the Vatican Museums and Galleries, I wonder what the *modernistically-mad* worriers will now use for ammunition?

May 19, 1959. In September, 1956, while in Nairobi, Kenya, I had hoped to meet Mrs Eugenie Hughes, an architect, with whom I had previously corresponded concerning designs for the proposed cathedral for Nairobi. I did not meet her at the time as she was away electioneering for a seat in the Kenya Legislative Council. And here was Mrs Hughes in New York, gathering data which would help the social activities of her constituency. Mrs Hughes was elected to the Council for the district of Vasin Gishu (land of the stripped cattle) the first part of Kenya to be pioneered in 1900. I now have photographs of the latest design for the cathedral; work is to go ahead in the very near future. This means another bit of data for the proposed third issue on Africa, to gather all the material I have missed so far and to add certain thoughts which have evolved from the first two numbers. From the luncheon conversation with Mrs Hughes I found that architects working for the Church, in Kenya and elsewhere, meet with much the same difficulties and most of it is due to entrenched prejudice.

May 22, 1959. To Columbia University to see the drawings for an architectural thesis by Alfred J. Szezepanski. He had called at the office several months ago to discuss certain ideas of plan for a cathedral in a large city of the eastern seaboard. Initial visits of this kind should be followed by at least two other calls in order that these ideas can be developed in a reasonable manner. The plan is here reproduced because it affords an opportunity to offer a few

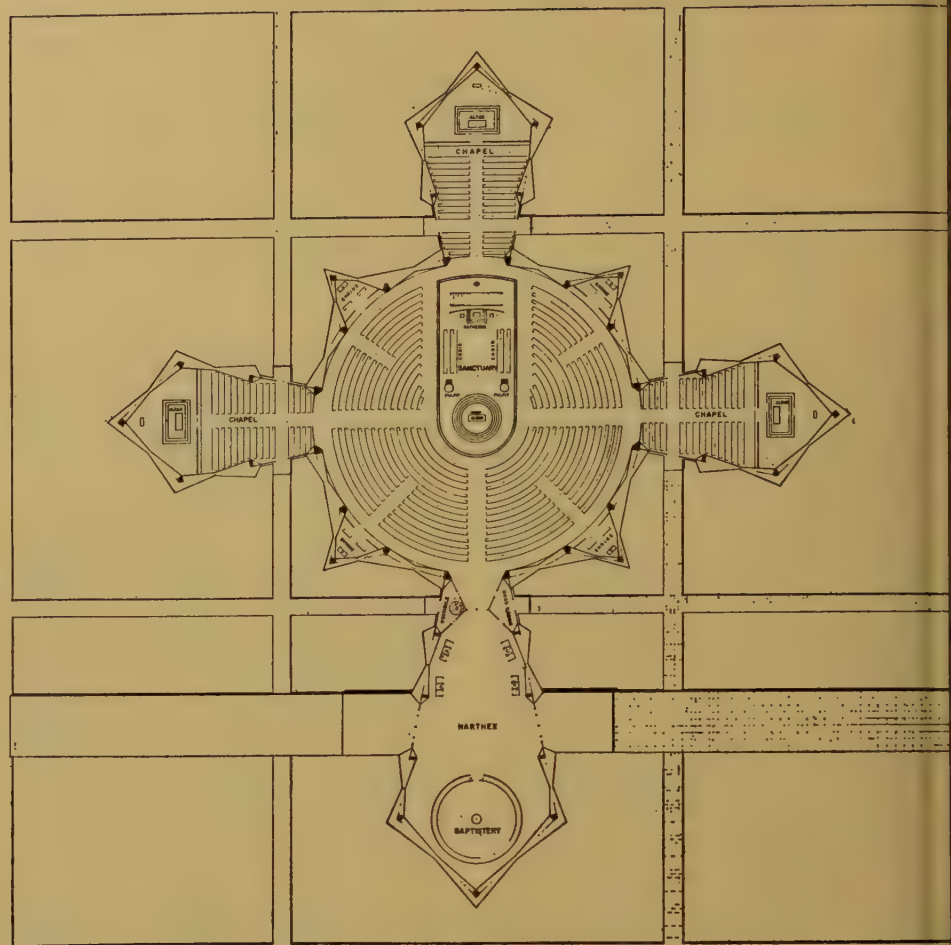
comments (with the designer's permission) on points that would surely arise if such a plan, for example, were to come under the scrutiny of the authorities. At our first meeting we had discussed the possibility of having the bishop's throne in the old, traditional place — on center with the altar and in the rear of the sanctuary. The designer has arranged his plan accordingly but by placing the altar *on center* he runs afoul of many problems of circulation. One major difficulty was in placing the sacristy below the sanctuary and *that* is an arrangement that would never be accepted and for very good reasons. Can you imagine a dignified episcopal procession emerging (!) from the lower regions! In this plan the sacristy, large enough (and are sacristies ever large enough?) for a cathedral might take the place of the rear chapel. Another difficulty might be the separation of the liturgical choir and the organ for congregation singing. Even so, I feel that plans of this type, with all their shortcomings, are more important for the growth of religious architecture than the vapid, timid adherence to norms which no longer have any vitality.



Recent Publications

THE CHURCH INCARNATE. By Rudolf Schwarz, translated by Cynthia Harris. Chicago, Henry Regnery Company. 1958. \$7.50.

At the time during which this book was written (published at Heidelberg in 1938), the situation of the Church in Germany was dismal indeed. The splendid series of contemporary churches which had been built by Rudolf Schwarz, together with his co-citizen of Cologne, Dominikus Böhm, had been arrested by the temporalities of politics. He had experienced a post-war boom of architecture after the first world war, and now saw destruction and devastation once more. Germany became the leader in the field of church construction after the first war, only to fall into greater danger. During this period of



gestation, Schwarz was led to profound soul-searching and provocative reflection. As a man of extensive experience he now turned to the expression of his profound theoretical ideas concerning the nature of church architecture. Instead of falling into despair, he wished to lay the groundwork for the future by thorough examination of essence and symbolism of the house of God in which He is adored by the community of His people. These elements give intrinsic cogency to this book on the Church Incarnate.

The basic thesis of this book is intended by the author to be of the utmost simplicity. The organic body of man, made to the image and likeness of God, deified by the incarnation of Christ and reflecting His grace and light, is the basic concept underlying traditional church architecture. The congregation of the church building itself is a part of the mystical body, so that in ancient and medieval times great churches were conceived as a cosmos, a revelation of eternal structure, objective form set before God (page 8). Schwarz believes in the truth of this thesis. His purpose,

then, is to interpret the basic notion of the church as the body of Christ built according to the architectural means and forms of our times: "To build churches out of that reality which we experience and verify every day; to make this our own reality so seriously and to recognize it to be so holy that it may be able to enter in before God. To renew the old teachings concerning sacred work by trying to recognize the body, even as it is read to us today, as creature and as revelation, and by trying to render it so; to reinstitute the body in its dignity and to do our work so well that this body may prove to be 'sacred body.' And beyond all this to guard ourselves against repeating the old words when for us no living content is connected with them . . . (page 11)." (page 11)

"There is something else which architecture obviously cannot achieve, and herein lies its modern danger; it cannot satisfy the expectations of an aestheticism which is entirely caught up in its own subjective isolation. The works of architecture are communal forms and the individual cannot understand them as long as he is alone. These works are

produced by the community and, indeed, it is in bringing them forth that the community proves itself to be a unity." (page 53)

Two examples of the eye and the hand are used in order to concretize this Promethean foundation-stone of thought. Bodily things reflect the light of the stars and the sun, and thus themselves become reflecting stars before others. The primary star is one with light itself, all later ones are open stars which reflect their light only by the reception of light from the sun. Thus the eye and the hand are magnificent instruments of reflection and of form.

Relatively speaking, both the thesis and the examples are not too difficult to comprehend. It is at this point, however, that concepts begin to interweave in a Platonic and Augustinian intuition of the cosmos. We are made to feel that Mr Schwarz sees the whole in the part and the part in the whole so vividly and with such childlike penetration, that a little Aristotelian logical sub-division and clarification would be of assistance. If we approach him with an open mind, however, we may ascend and descend as the angels on Jacob's ladder, bringing heaven and earth, creation and revelation, the Body of Christ as the altar and Sun, His Mystical Body of the community of saints as the organic, reflective earth which lives and has its being in union with Him. The architectural expression is as variable as the organic body of man elevated by grace. The foundation of the book is an architectural concept of the City of God.

THE REVEREND EDWARD J. SUTFIN
Montgomery Center, Vermont

CHRISTIAN ART. By C. R. Morey. New York. The Norton Library. W. W. Norton & Company, Inc. 1958. \$2.95. Paper back edition, \$1.25 — Canada, \$1.45.

A knowledge of the art of past ages is the prelude to an appreciation and understanding of the problems of our times. When LITURGICAL ARTS first saw the light of day, in 1931, one of our members urged Professor Rufus Morey, of Princeton University, to write five articles on Christian art which were to appear in the first five issues of the new magazine. The five articles treated of: The Genesis of Christian art; Byzantine art; the Romanesque; Gothic style; the Renaissance and Christian art. In time these five texts were published in book form by Longmans, Green and Company, and were well accepted and appreciated in the academic world. This

edition was out of print for some years and yet the demand for this kind of art history was constant. Now we have another edition — in fact, two, since one appears in hard covers, the other is the paper back variety.

This is a small book, with forty-nine illustrations, but in this small book Professor Morey has packed all that is needed to know about Christian art unless the reader wishes to study further all the varied implications of great art through the centuries. As an introduction to the subject *Christian Art* is a gold mine.

M. L.

KIRCHEN. Edited by Willy Weyres and Otto Bartning. Munich. Verlag Georg D. W. Callwey. 1959. \$22.50.

This book is one of a series of rather impressive architectural handbooks under the general editorship of Konrad Gatz. It is presented as the first systematic and comprehensive publication covering all questions of church architecture since the last war, including the two major religious bodies in Germany, the Catholic and the Evangelical churches. The authors of the work include the editors as well as Anton and Konrad Gatz, Aloys Goergen, Curt Horn, Hans Schädel, Walter Schilling, Otto Senn, Wilhelm Stählin and Heinrich O. Vogel.

The construction and layout of this book are commendable in every respect. The first half of the text is concerned with contemporary Catholic church building from the viewpoint of 1) theology, 2) history and tradition, 3) architectural directives and plans, and 4) with excellent illustrations and frequent ground plans of one hundred and eight new churches. The Evangelical churches receive identical treatment in the second part. A briefer third section is a technical lexicon of terms and requirements for architectural, functional and decorative details, even including a treatment of the placement of churches in general city planning.

This book certainly deserves to be translated, since it would serve as an indispensable aid to clergy, architects and contractors. Even though the illustrations are more frequently chosen from the Germanic countries, the editors have selected them very well and have included many edifices from France, Holland, Scandinavia, Spain and the United States. The text itself is somewhat technical in nature, but a thorough reading would benefit even a layman in

the field and serve to assist him in comprehending the problems which confront pastor and architect in our day. This much must be said about the theological section in particular: it is far from being hide-bound and legalistic. The canonical and rubrical requirements are clearly stated and observed, but the entire approach is from the viewpoint of pastoral and liturgical considerations. In my opinion, a layman and architect would be delighted by such a fresh and open-minded explanation of the reasons for the basic regulations of the church in matters of architecture and art. The liturgical and functional approach to church building becomes self-evident as we examine the comprehensive outline of the history of architectural styles throughout the ages. We come to realize that our own times which seem to break with custom so thoroughly are wide open to the impact of authentic tradition (pages 79-82). With this background the architect is assisted by an extensive section treating of the application of pastoral theology and legislation to all pertinent matters in terms of his own profession, with ample presentation of ground plans and photography.

KIRCHEN is a little *summa* of contemporary church building. Its scholarship is thorough and its guiding principles are solid. The purpose of the book is to approach the practical problem of constructing a church from the standpoint of the church as patron working with an architect. The work may not be called one of liturgical art except in the very real sense that art is based upon liturgy and truth. For this reason emphasis is placed upon basic forms rather than any specific type of decoration, such as painting, mosaic, sculpture or glass.

For those who may wonder about the combination of Catholic and Evangelical churches into a single volume, the authors note that many of the problems of church architecture are basic to any house of worship. The individuating characteristics are directly subservient to theology and function, even resulting in basic alterations in the arrangement of space and form. For this reason two entirely distinct sections treat of the essential distinctions of the Catholic and Evangelical churches. It is, however, very interesting to note the frequent similarities in the illustrations of Catholic and non-Catholic churches. Many details in either section would correlate usefully and artfully with one another.

Surely there is much ecumenism apparent in contemporary church architecture and we need not despair of its continuing evolution.

THE REVEREND EDWARD J. SUTFIN
Montgomery Center, Vermont

KIRCHEN UNSERER ZEIT. By Richard Biedrzyński. Munich. Hirner Verlag. 1958. American distributors, Wittenborn and Company, New York. \$10.50.

This is a book of apologetics in the true meaning of the term. The author wishes to prove the thesis that the best tendencies and achievements in contemporary church architecture are integral and legitimate, since they serve the liturgy functionally and with reverence. This is particularly evident if we compare them with the plagiarized stylistic transgressions of the preceding century. His defence of modern construction inspired by the liturgy of the Church is corroborated by an examination of the ground plans of recent edifices.

It is becoming rather apparent to us today that technology, communications and high-standard basic human needs have occasioned developments within recent decades which do not concur with any precedent architectural status. The formal consequences which ensue from the usage of modern materials are of the utmost importance. During the nineteenth century steel and concrete were inadmissible in church edifices unless they were fully concealed and disguised. It is true, of course, that imitation gothic churches were not constructed in the same manner as the medieval masterpieces. Thus modern materials were indeed employed in their making. It seemed improper, however, to admit frankly the essential nature of these "profane" materials, and as a result "traditional" styles were artificially and superficially retained and cherished.

The annoyance which many people express in viewing contemporary churches is owing to their dearth of merely decorative elements, their puritanical frugality and their "profane" or industrial appearance. Romanesque, gothic and baroque churches naturally make far greater appeal to the emotions than almost any modern-type church. Even their antiquarian appeal is in a sense attractive. But do imitations of former styles in any sense correspond with anything else at all in modern living? We tend to forget that throughout history both sacred and profane build-

ings were constructed of the same materials. This is evident if we look at any preserved gothic city. The early christian basilicas were made of the same forms and elements as the Roman civic edifices; the churches of the age of baroque greatly resembled the detail and luxury of the palaces: the main difference was the sentiment that the house of the divine King must be as luxurious or more so than that of earthly princes. Carried over into small villages, this led to the inordinate richness of the churches by comparison with the daily life of the people. If architects today are called to produce church buildings, then there should be no wonder whatsoever if they choose to employ the most recent discoveries in construction materials, forms, plans and spatial arrangements. This is normal and traditional.

The author shows by sketches of ground plans and photography that a church is quite distinct from a cinema or a factory built of the same materials by virtue of its functional liturgical purpose which determines its architectural identity as a house of God. The esthetic viewpoint plays quite a secondary role to liturgical and pastoral requirements, although art and beauty are natural consequences of authenticity and sincerity. The tremendous impetus given by Rome, now widely followed in the christian world, opens up the possibility of a new church architecture which is at the same time contemporary and sacred. Emphasis upon the essential in divine worship will of course tend to simplify and purify. Even the outer structure of a building is determined by the function accomplished within, and by the objects necessary for worship. Thus there need be little concern about the profane and secular appearance of a church when it is compared with a factory or cinema even though all of these are of steel, concrete and plastics.

The text of the book is made up of a meticulous choice of historical and contemporary ground plans and illustrations. The manner in which the thesis is developed inductively is fascinating. We review the history of church architecture from ancient times, and gradually begin to see how modern ground plans correspond to traditional norms and actual religious necessities. Even to the English-speaking reader we would recommend a leisurely and meditative tour of the one hundred and forty-eight beautiful photographs.

THE REVEREND EDWARD J. SUTFIN
Montgomery Center, Vermont

BYZANTINE MISSAL, for Sundays and Feast Days with Rites of Sacraments, and Various Offices and Prayers. By the Reverend Joseph Raya, of the Patriarchal Clergy of Antioch, Alexandria and Jerusalem, and Baron José De Vinck. Birmingham, Alabama, St. George's R. C. Byzantine Church. 1958. \$8.00.

The publication of this "Byzantine Missal" comes at a most opportune time. One could hardly think of a better way for Roman Catholics to prepare spiritually for the forthcoming Ecumenical Council than to read, to study, and to pray with this book. It contains the full text of what we would call the "ordinary" of the mass according to Saint John Chrysostom and Saint Basil, and a good selection of the varying parts for Sundays and feast days. In addition we find the texts of the most popular liturgical offices (devotions) and the rites of the seven sacraments according to the Byzantine rite. A beautifully written prologue leads into the theological and spiritual meaning of the liturgy of the Church. The introduction explains briefly the historical origin of the various rites, and the characteristics of the Byzantine rite. A glossary at the end gives the meaning of the terms proper to the Byzantine liturgy. A special word of praise is due to the perfect external presentation of the book. The solid leather binding, the dignified, clear type, the variety of symbols and pictures in good taste breathe reverence and love for the sacred texts and place this missal on a higher level than most of its Latin "brothers." (It compares advantageously with similar missals of the Roman rite.)

Loyal adherents of both rites will object very much to the fact that typically Western devotions have been incorporated into this Byzantine missal, like the stations of the cross, the rosary, the angelus, the litany of the blessed Virgin Mary. To avoid confusion it should at least have been explained that they do not form a part of the Byzantine liturgy. It would certainly have been a good policy to use this space for additional material from that rite. Such a new edition should also correct the astonishing confusion of historical facts about the Council of Nicea with those pertaining to the Council of Ephesus, on pages 515-516. A small matter, perhaps, but an important one.

THE VERY REVEREND
DAMASUS WINZEN, O S B
Prior, Mount Saviour Monastery,
Elmira, New York.



The architectural facade of this hospital is enriched with muted marble mosaic murals dedicated to Christ the Healer and our Lady of Lourdes. Composed as a background to the sacred personages and their supplicants are stylized representations of the local churches and public buildings.

Providence Hospital, Holyoke, Mass. Most Rev. Christopher J. Weldon, D.D., Eggers & Higgins, Architects



RAMBUSCH
40 WEST 13th STREET • NEW YORK 11, N.Y.



143 East 54 Street, New York 22, N. Y.

LOUIS F. GLASIER

PLaza 3-5929

Chalice of beaten sterling silver

WILLET

STAINED GLASS
STUDIOS

ALSO

CEMENT WINDOWS

AND

SCULPTURED GOLD WINDOWS

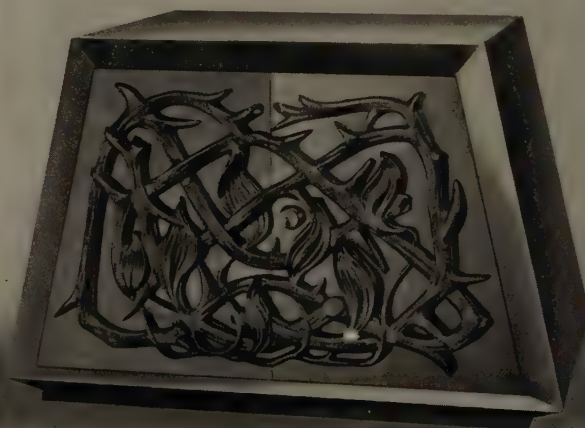
3900 Girard Avenue
Philadelphia 4, Pennsylvania

• FRANCISCAN HOUSE OF THEOLOGY

Very Reverend Vincent Kroger, O.F.M.
Provincial

Brother Cajetan J. B. Baumann, O.F.M.
Architect

CENTREVILLE, OHIO

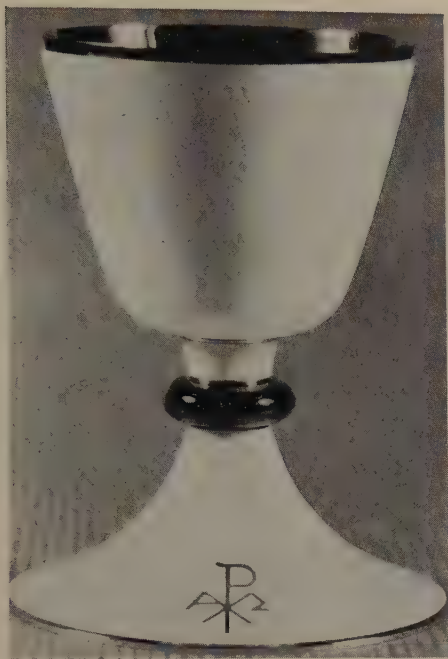


Agnus Dei
CUSTOM-DESIGNED
TABERNACLE

**SUMMIT
STUDIOS**

CRAFTSMEN IN LITURGICAL ART METALS SINCE 1905

Woolworth Building
233 BROADWAY
NEW YORK 7, N. Y.



Gilles Beaugrand

INCORPORATED

Silversmiths

846 de L'Epée Avenue, Montreal 8, P.Q., Canada

CLASSIFIED DIRECTORY

of Reliable Manufacturers and Craftsmen

BOOKS

The Liturgical Press, St. John's Abbey, Collegeville, Minnesota.

CATHOLIC CHURCH MUSIC

McLaughlin & Reilly Co., 252 Huntington Avenue, Boston 15, Massachusetts.

DECORATORS

Liskowiak Studios of ecclesiastical art, 2917 South 46 Street, Milwaukee 19, Wisconsin.

Rambusch, 40 West 13 Street, New York 11, N. Y. Designers, Decorators and Craftsmen.

Robert Robbins, 1755 Broadway, New York, N. Y.

Conrad Schmitt Studios, 1325 South 43 Street, Milwaukee 14, Wisconsin. Decorators, designers and craftsmen.

DESIGNERS

Guild Hall Studios, Metal craftsmen, 141 Bridle Way, Paramus, New Jersey.

Adrian Hamers Inc., 18 Murray Street, New York 7, N. Y. Designers and craftsmen of church interiors since 1887. Precious metals, enamels, mosaic, glass, ceramics, vestments.

GREGORIAN CHANT TEXTBOOKS

The Catholic Education Press, 620 Michigan Avenue, N.E., Washington 17, D. C. New music books and charts for elementary schools, by Justine Ward.

SILVERSMITHS

Gilles Beaugrand, Inc., 846 De L'Epée Street, Montreal, P. Q., Canada. Designer and craftsman of sacred vessels.

Brom, Drift 15, Utrecht, Holland.

Louis Féron, 139 West 54th Street, New York, N. Y.

Louis F. Glasier, 143 East 54 Street, New York 22, N. Y.

Adrian Hamers Inc., 18 Murray Street, New York 7, N. Y.

STAINED GLASS

Charles J. Connick Associates, 9 Harcourt Street, Boston 16, Massachusetts.

Cummings Studios (Harold W. Cummings), 475 Francisco Street, San Francisco 11, California.

Jean-Jacques Duval, 58 West 15th Street, New York 11, N. Y.

Emil Frei, Inc., 3934 South Grand Boulevard, Saint Louis, Missouri.

Adrian Hamers Inc., 18 Murray Street, New York 7, N. Y.

Frederic L. Leuchs, Inc., 58 West 15 Street, New York 11, N. Y.

Conrad Pickel Studio, Route 4, Box 790, Waukesha, Wisconsin.

Rambusch, 40 West 13 Street, New York 11, N. Y.

Conrad Schmitt Studios, 1325 South 43 Street, Milwaukee 14, Wisconsin.

Henry Lee Willet, 3900 Girard Avenue, Philadelphia, Pennsylvania.

STATUES

Carl Moser Co., 11 East 47 Street, New York 17, N. Y.

VESTMENTS

Marywood Studios, Montgomery Center, Vermont
Sisters of Christian Doctrine, Marydell, Nyack, N. Y.

ARTIST

DESIGNER CRAFTSMAN

58 WEST 15 STREET

NEW YORK 11, N. Y.

JEAN-JACQUES DUVAL

LITURGICAL CONFERENCE, to be held at the University of
Notre Dame, Notre Dame, Indiana, August 24-26.



Of particular interest to our readers will be the seminar for architects and artists. The general topic of the Conference is *Participation in the Sacred Liturgy according to the Instruction* of last September 3, issued by the Sacred Congregation of Rites. The seminar will discuss the implications of this main theme on the basis of the Church structure and the participation in the Mass.

The following books, issued by the University of Notre Dame, will be found most helpful for the purposes of the seminar:

LITURGICAL PIETY, Bouyer \$4.75

CHURCH BUILDING AND FURNISHING, O'Connell \$5.50

SPEAKING OF LITURGICAL ARCHITECTURE, Reinhold (a pamphlet) \$1.00



ICHTUS, symbol of the Savior, carrying the basket which contains the Manna, Bread of life. The middle circle is the sun, the Messianic symbol of Our Lord, surrounded by the circle, symbolizing eternity

Ostensorium, sterling silver, goldplated.

Designed and executed by Adrian Hamers
for Reverend Mother Mary Robert Falls, OSU
Ursuline House of Studies, Washington, D. C.

ADRIAN HAMERS, Inc.

18 Murray Street, New York 7. BEekman 3-1916

THOMAS MERTON

in a brilliant article on the community at Mount Athos, suggests that a similar community might be set up within the Western Church to bring a vigor and interior fullness to our spiritual life, so critically lacking in the object-orientated West.

This article appears in the August issue of

JUBILEE MAGAZINE

Using the restless eye of the camera and the skill of the artist's brush, JUBILEE brings the Church into a focus Catholics seldom see, reflecting the Church in all her beauty: her intellectual eminence, her art, her liturgy, her hard work, her charity, her spirit of peace, her culture as well as her creed.

Enter a subscription to JUBILEE (begin with Father Merton's excellent article in the July issue) and take advantage of this special offer:

Fifteen months of JUBILEE, plus either:

- 1) Monsignor Knox's magnificent translation of the New Testament in a pocket-size, hard bound edition.
- 2) Jean Danielou's "Primitive Christianity and the Dead Sea Scrolls", a brilliant reply by one of France's leading theologians to the many attacks made upon the Divinity of Christ arising out of the discovery of the Dead Sea Scrolls.

Fifteen months of JUBILEE, plus either of these books for only \$5.

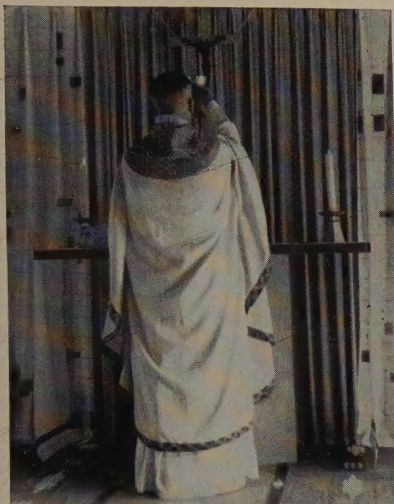
Department LA, JUBILEE
377 Fourth Avenue, New York 16

☐ Enclosed is \$..... ☐ Please bill me for an introductory subscription to JUBILEE. Send me book No.....

NAME.....

STREET.....

CITY & ZONE.....STATE.....



Vestments
designed
according to
"ample" norms

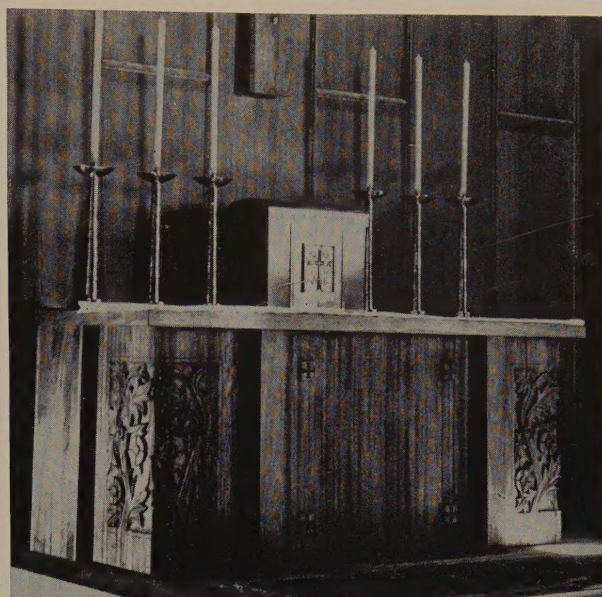
Church interiors and appurtenances designed for artistic unity, with original works of sacred art and handicraft.

marywood studios

ROBERT W. BONNETTE, director

P. O. Box 95

Northfield, Vermont



Tabernacle and candlesticks for Saint Anselm's Abbey,
Manchester, New Hampshire

GUILD HALL STUDIOS

METAL CRAFTSMEN

141 Bridle Way, Paramus, New Jersey

HUbbard 7-0129



A SUPPLEMENT

to Numbers 3 and 4 of volume 26 of *Liturgical Arts*
of the *Evolution of Religious Art and Architecture in Africa*.

Being a selected, annotated bibliography by the Editor of some three hundred and seventy books and publications dealing with various aspects of life in Africa (past and present and looking to the future): art and music; geography; explorations; ethnography; economics; racial, colonial, and tribal questions; papal encyclicals; missionary history, etc.

This supplement also includes an illustrated article on *The Background of Sacred Art in Egypt*, by The Reverend Edward J. Sutfin.

To fully understand the problems involved in working toward a sensible evolution of religious art and architecture in AFRICA, this bibliography is indispensable and will further clarify the questions raised in the two numbers of this quarterly devoted to a timely and absorbing subject.

\$1.25 each, plus postage \$1.35. Order directly from the office of the Society.

PLEASE SEND CHECK WITH YOUR ORDER TO:

LITURGICAL ARTS SOCIETY, Inc.

7 East 42 Street, New York 17, N.Y.



Altar, mosaic reredos, stained glass windows,
tabernacle and appurtenances

Saint Rita's Church, Indianapolis, Indiana

The Reverend Bernard L. Strange, pastor

Peter Recker, designer

Charles M. Brown, architect

CONRAD SCHMITT, STUDIOS, Inc.

BERNARD O. GRUENKE

1325 South 43rd Street, Milwaukee, Wisconsin. (EVergreen 3-2200)

Kahlil Gibran, born Boston, 1922.
Studied at Boston Museum School, 1940–1943.
As a painter Mr Gibran exhibited
in many galleries (1949–1952) in Boston,
New York, Philadelphia, Los Angeles, etc.
As a sculptor, since 1953, he has exhibited
his work in Washington, Detroit,
Dallas, Des Moines, Portland, Oregon;
Birmingham, Michigan.
Guggenheim award, 1959–1960.
Teaches sculpture at Wellesley College.
Mr Gibran's work is also to be found
in many private collections.





Pieta—hammered and welded steel. Kahlil Gibran, scu
Exhibited at the eighth Boston Arts Festival,